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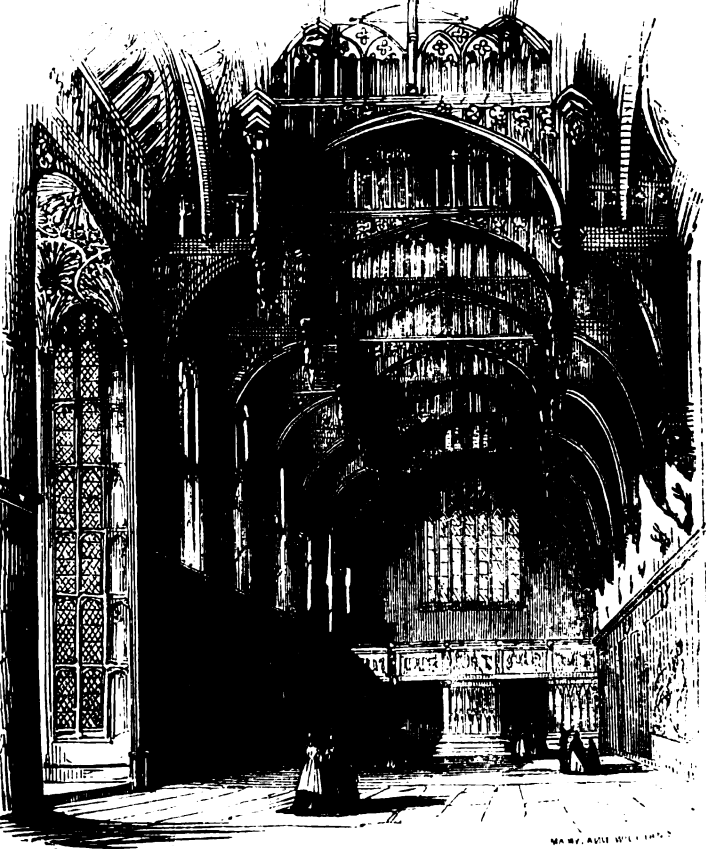
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*A hand-book for the architecture,
tapestries, paintings, gardens and ...*

Henry Cole


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HAND-BOOK

FOR THE

ARCHITECTURE, TAPESTRIES, PAINTINGS,
GARDENS, AND GROUNDS.

OF

HAMPTON COURT;

With numerous Embellishments.

TO WHICH ARE ADDED,

*Extracts from Public Records, now first printed, illustrative of the Original
Building and extent of Hampton Court Palace, the State of the Arts,
and the Value of Artisans' Labour during the Tudor Period.*

BY

FELIX SUMMERLY, *pseudon. for*
AUTHOR OF *Sir Henry Cole*

HAND-BOOKS FOR THE NATIONAL GALLERY, WESTMINSTER ABBEY,
ETC. ETC.

FOURTH EDITION.



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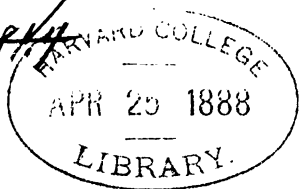
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John Harvey Treat.

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PREFACE TO THE SECOND EDITION.



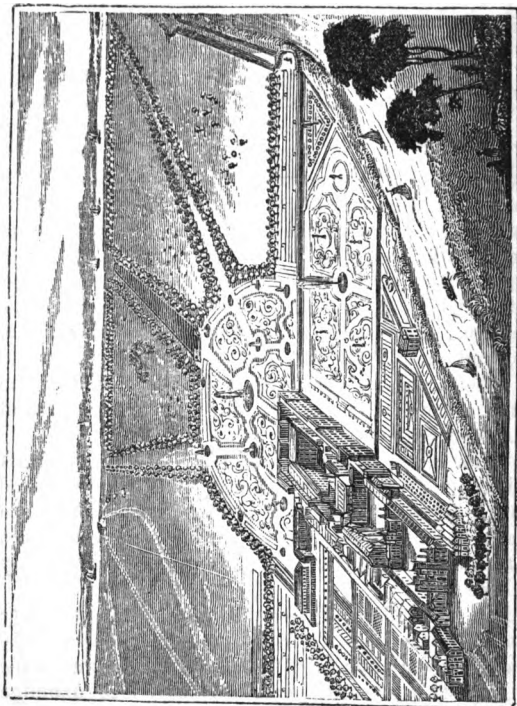
THE most important additions to the present revised and enlarged edition, are the Historical Notes and Illustrations. The extracts from the accounts of works executed at Hampton Court in the reign of Henry VIII. not only fix beyond dispute the time of the

actual erection of the great Hall, and of other parts of the palace, but they throw much light on the architectural and decorative arts, as well as on the value of the labour of the artisan of the Tudor period.

The abstract of the parliamentary survey of Hampton Court, being one of King Charles the First's possessions, made during the Commonwealth in A.D. 1653, and now, I believe, first printed, enables us to form a better idea of the extent and character of the original palace, than any existing means that I am at present acquainted with.

In other respects, the general plan of the Hand-book remains much the same as in the first edition, published in 1841. I mention the date lest any likeness between the present and other works on the same subject should lead to the inference that I had been borrowing freely elsewhere.

Before concluding, I perform a most agreeable duty in thanking the Right Hon. the Lord Chamberlain, the Earl of Delawarr, for his kindness in procuring for me Her Majesty's most gracious permission to examine all the pictures, both in the state and private apartments at Windsor Castle and Buckingham Palace; also the Commissioners of Woods and Forests, and their very obliging Secretary, for the facilities generally afforded me in revising this Edition.



BIRD'S EYE VIEW OF THE PALACE IN THE REIGN OF QUEEN ANNE.

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A LIST OF THE EMBELLISHMENTS.

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<i>Subjects.</i>	<i>Drawn by</i>	<i>Engraved by</i>	
The Hall	David Cox, jun. ..	Mary Anne Williams	
Initial, Wolsey's Monogram	Henry Cole	Anne Cowper.. ..	p. v
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Wren's East Front of Palace and Title-page, consisting of various parts of Hampton Court, drawn and engraved by David Cox.

The Views of Old Hampton Court are reduced from the Prints in the *Vetusta Monumenta*.

Bird's-eye View of the Palace in Queen Anne's time, reduced from Kipp's Print in British Museum.

The Plan of the Principal Floor of the Palace, and the Map of the Grounds, (taken by permission from the official Map of the Office of Woods,) in best edition only, are lithographed by J. Jobbins.



HAMPTON COURT FROM MOULSEY MILL.

A HAND-BOOK FOR HAMPTON COURT.



GIFT of royal benevolence, right voluntary too—making many days, bright and holy days in the lives of thousands, even hundreds of thousands—is the unrestricted freedom of man, woman, and child of every degree, to enter Hampton Court Palace. Harry the Eighth, with a narrow, selfish sensuality, snatched its courts and gardens from Cardinal Wolsey, its founder; and the better to herd un-

disturbedly, like Nebuchadnezzar among the beasts of the field, *chased* the people from the country for miles around, (Statutes, vol. iii., fol. ed., p. 721.) But Victoria, gentle, generous, and sympathetic, gets possession, and one of the first acts of her reign is to throw open its gates to share unreservedly with the humblest of her subjects the delights of its accumulated treasures.

How many, various, ennobling, and exhilarating are these! Nature's works and man's bravest achievements go hand in hand together here. Space bounded by art, which crowds never rob of solitude!—Trees never leafless; verdure and brightness omnipresent! In all the whole world where are

there such flower-forests of chestnuts? Gayest blossoms of every season gladden the eye, filling the air with fragrance. Beauty of scene near at hand, and stretching as far distant as the sight can reach. Lulling music of waters; the magnificent in architecture; the matchless in painting; and, best of all, the throngs of happy faces, (records of parliament tell you they exceed thirty thousand a month in the summer,) abandoned to mirth, and oblivious of dull cares and toil left behind them! Miserable indeed the wretch whose sympathies are not touched with some of these.

“ Let any wight, (if such a wight there be,)

To whom thy lofty towers unknown remain,

Direct his steps, fair Hampton Court, to thee,

And view thy splendid halls : then turn again

To visit each proud dome by science praised,—

‘ For kings the rest,’ (he’d say,) ‘ but thou for gods wert raised ! ’ ”

Not one summer’s day, or many, make familiar all Hampton Court can show; not in summer only, but in winter, when most places are cold, gloomy, and sad, is it warm, bright, and gleeful. It has charms for all the year round; and embarrassed with its riches, the difficulty to the occasional visitor, and still more so to the visitor for a single day, as many thousands are, is to economize strength and spirits to relish each succeeding beauty, and leave the place not in surfeited lassitude, but with vivid impressions of its most remarkable features. How best to make the selection—and see the sights in the best order, is the aim of this our hand-book; in which, among such a crowd of objects, we shall possibly fall into mistakes and errors in judgment.

A hundred pages cannot pretend to be a history of the place, which, in fact, is the history of three centuries, not the least eventful of our country. A hundred pages would not suffice to enumerate the mere names of the men of fame linked in association with it. A hundred pages, to speak sympathetically of Wolsey, its great architect, the last political priest, bold practical reformer of monastic corruption, (too ripe for his age,) and promoter of learning and of art!—or of Thomas Cromwell, his secretary, next in rank and ability! pursuing his master’s example in the overthrow of papal authority in England—Wolsey and Cromwell, both men raised from the people, by the strength God had blessed them with—or of Cranmer, Shakspeare, Oliver Cromwell, “protector,” at least of the Cartoons, perhaps man’s grandest work

here!—A hundred pages to tell, too, of the doings of our kings and queens since Hampton Court became their palace!—a hundred pages to affect a dilettanti talk on its works of art! These are subjects to fill as many volumes, rather than to overwhelm our little book. We therefore pretend to do no more with them than glance lightly, and for the most part lovingly, at them, as we pursue our course through the buildings, the galleries, and gardens.



N the outset, it may be as well to tell what experience we have of the

BEST WAY OF REACHING HAMPTON COURT.

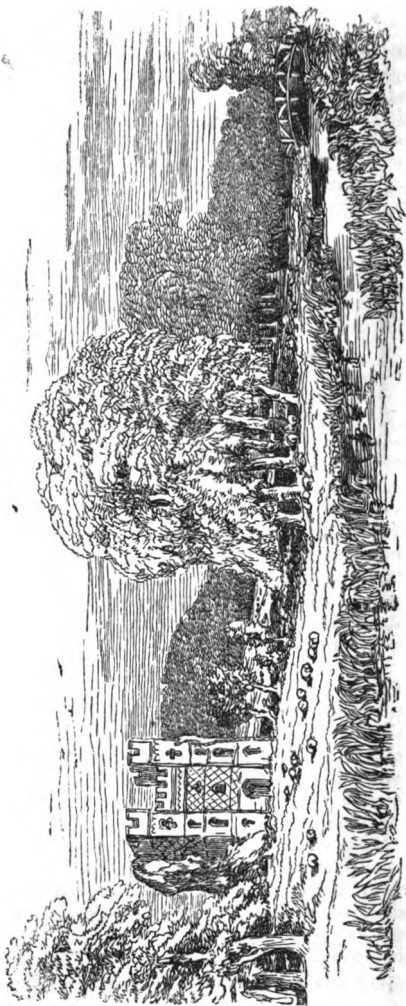
When the visit is limited to a single day, our advice is to adopt the speediest means possible; for you will have enough to do there, without bestowing much care on what may be interesting on the route thither. Of the route by the South Western Railway we need say nothing, except to those coming *upwards* to the Ditton station. Between the Ditton and Walton stations, on the south side of the railway, the Water Gate House of Wolsey's residence at Esher may still be seen standing on the Banks of the Mole. The station at Ditton Marsh is about two miles from Hampton Court.

On this route to the palace,

“By the soft windings of the silent Mole,”

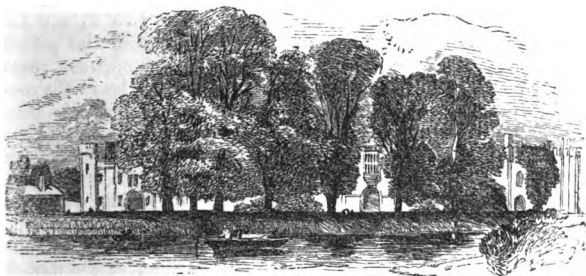
distant glimpses appear of the Gothic turrets of Wolsey, by the side of the Grecian lines of Wren. This sluggish stream offers to the angler a quiet retreat for good ground fishing—but you must get leave to fish—and better still to the artist, some most charming picturesque home views on its banks. The better to refresh the memory of the visitor, and to stimulate others to undertake the same beneficial pilgrimage, we have called in the aid of some pleasant and characteristic engravings, all of them the handiwork of ladies' fingers, as woodcuts—clean, delicate work—according to our notions of things, may very properly be.

Should your approach be in this direction, do not cross Hampton Bridge without resting on its apex, to get another



WATER GATE HOUSE OF THE EPISCOPAL PALACE AT BISHOP BETWEEN DITTON AND WALTON STATIONS.

and not less interesting view of the palace. Descend to the river's bank, where the old elms, with a few peeps of the palace behind, and the sparkling river before them, will reward you for going thus much out of your way.



WEST ENTRANCE FROM THE THAMES

Another way of getting to Hampton Court—though more tedious—and at about the same cost, is for a party to club together and engage a carriage. According to the point of starting, you will take the road south of the Thames, through Wandsworth and Kingston, or that by Kensington, over Hammersmith Bridge, through Richmond. The best road, if you regard chiefly the interests of your horses, is through Brentford.

But we quite agree with a *Westminster Reviewer*, who is an excellent guide to Hampton Court, (No. lxvii. page 326,) that the right royal road to Hampton Court is by the "silent highway" of the Thames, which he pleasantly describes from London to Richmond Bridge. Doubtless this was Wolsey's route hither from his York Palace at Whitehall; and the convenience of water transport must have influenced his selection of the site. His successors thus travelled between Hampton and Greenwich, then a royal residence. In the privy purse expenses of Henry VIII., we find watermen paid "for wayting at his grace's going from Yorke Place to Hampton Courte." For nearly two centuries afterwards, it was the fashion for the rich, under canopied barges, to glide on the

smooth river, in silence broken only by the measured music from the oars of their liveried rowers, rather than in carriages to jolt along rough roads, reverberating with the discord of whips and clatter of horses' hoofs. It is, however, a good day's journey to and from Hampton Court by the river, and this route leaves the visitor but an hour or two to see the palace. For an out-of-doors excursion, making the palace the goal, and seeing only its grounds, few things are pleasanter than this water trip. Many steam-boats leave the metropolis in the morning, and reach, with a favourable tide, Richmond, fitly named by our Anglo-Saxon ancestors as the "Shene" or beautiful, in about two hours. Being here, you should ascend the hill, for the sake of one of the most gorgeous panoramas of English landscape of which our own most picturesque country can justly boast.

Having descended the hill, if you care not for a few shillings, and have time to spare, you will engage, at the foot of Richmond Bridge, a couple of stout watermen—for it is hard work tugging against the stream—to row you up to Hampton Bridge, and in your going or returning refresh yourself with an eel-pie of singularly artistic merit, on the ait of Twickenham. The pedestrian has a choice of pleasant, peaceful paths; through Richmond Park—where there are oaks which would inspire a Druid;—by the banks of the river, to Kingston, and thence through Ditton, when he will obtain the first view of Hampton Court, already spoken of; or crossing Kingston Bridge, through Bushy Park. There is but little difference in the distance of any, and all afford charming walks.

But there are some steamers which ply from the metropolis as far as Hampton Bridge itself.

The residents on the banks of the Thames above Hampton Court do not need to be reminded what a delightful means of reaching Hampton their clear, lively river offers—rowing or punting down, and being towed back by an up-country barge. Even from Southampton, by means of the South-Western Railway, we may arrive at Hampton Court in almost less time than by a turnpike-road from the metropolis.

By whatever road you reach Hampton Court—east, from Kingston; west, from Hampton; or north, through Bushy Park, when you will pass the "lion" gates, the principal entrance to William the Third's portion of the palace—you should be careful that your

ENTRANCE TO THE PALACE

is through the gates at the foot of Hampton Bridge. Historic associations, awakened by the many very opposite aspects of the place, will then arise in due chronological review; and the numerous beauties will reach their climax as you make your exit from the gardens. But before you pass through



these latter gates, decorated with heraldic emblems and trophies of William III., it will be well worth while paying the toll of two halfpence [pence on Sundays] to stand on the centre of Hampton Bridge, and thence obtain a general impression of those portions of the palace which own Cardinal Wolsey as their architect.

“ Towris hie, ful pleasant shal ye finde,
With fannis fresh, turning with everie winde;
The chambris and parlors of a sorte,
Wythe bay-wyndows goodlie as may be thoughte :”

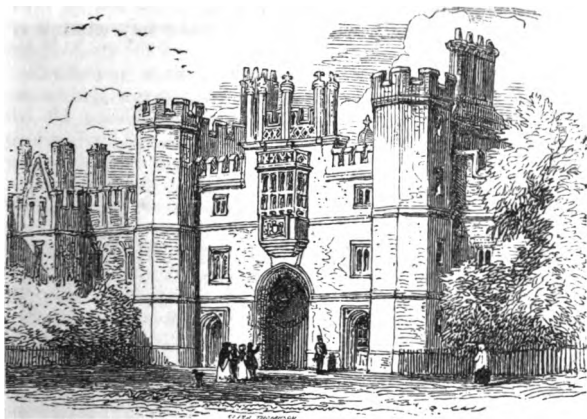
thus sings old Chaucer;—and Skelton, a contemporary satirical poet—

“ With turrets and with toures,
With halls and with boures,
Stretching to the starres,
With glass windows and barres;
Hanging about their walles
Clothes of golde and palles,
Arras of ryche arraye,
Fresh as floures in Maye.”

Behind the row of venerable elms, which somewhat conceals the front view, the palace appears like a little town, and well it may, for its buildings are calculated to cover eight acres; as the eye here does not rest upon modern disfigurements, this view probably gives a very true impression of its original character. After passing through the gates, the long line of low brick barracks on the left, nearly joining the palace; the heavy, shapeless masses of brick, on the right; the roadway placed not in front, but at an angle of the palace gateway; the incongruous and shabby modern window-frames, impertinent substitutions for ancient mullions and lattices, afford so many evidences of the cruel neglect and improper stewardship to which the palace has been subjected in former times. It is consoling to observe modern restorations of chimney shafts and pinnacles, and of a mullioned window here and there, all in excellent and accurate harmony; and we indulge the hope of one day seeing the *whole* of this front, if not all the ancient remnants of the palace, restored as far as possible to their original character. The march of these welcome restorations might be hastened by a special vote of the House of Commons—a vote likely to be as popular in the House itself, as with the hundreds of thousands who annually spend holidays at this place. Instead of passing up the gravelled road, which presents the front at a disadvantageous angle, and gives undue importance to the left wing, it is best to cross the grass on the right, and approach directly in front of the centre gateway under the shadows of the old elms. The pathway must originally have taken this direction, as is clear from the aspect of the building, if were not proved by old plans still existing in the British Museum. When the palace was first erected, Hampton Bridge did not exist. In contemporary accounts payments to the ferryman frequently occur. Thus, in the twenty-eighth year of Henry VIII.—

“ John Raynold, ferryman [was paid] for his delygent attendance in helpyng over the workmen evenyng and mornynge, by the space of a quarter of a year, 3s. 4d.”

So that the entrance to the palace would in nowise have been regulated by the present relative position of Hampton Bridge. In 1653, there was a ferry where the present bridge stands.



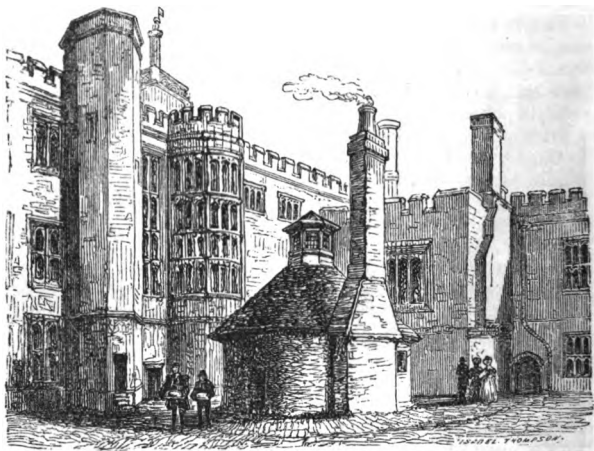
WESTERN ENTRANCE.

The centre of this western *façade* is a modern restoration, and it would be commendable but for the niggard denial of the groined roof under the gateway. In cruel mockery, a flat white-washed ceiling looks down on the spring of the ancient groining, of which only a corbel remains. Originally, a moat passed round the house before this front, which was connected with "an arched bridge, built over the moate that lieth between the said range of building and the Outer Green Court"—a small court, "conteyning 3 roodes and 27 perches." See the Survey, printed in the Appendix, where the reader will find means to identify many parts of the old palace.

But before passing the gateway, if you are not pressed for time, and desire to comprehend the general size and plan of the building, you should pass into the court on the left wing, and wander among the ancient gloomy passages, with their effects of light and shade strongly marked through the massive walls, offering ready-made pictures at every step.

Hereabouts is a court, called the KITCHEN COURT, which was probably one of the five courts of the palace, spoken of by Hentzner, in 1596.

Excepting the circular modern building in the centre, used as a kitchen, this court, with the semicircular bay-window of



the "withdrawing-room" of the hall, and the gable of the hall, preserves its ancient characteristics nearly untouched.

Traversing any of the passages on the left of this court, you will pass to the north side of the palace, called the

TENNIS-COURT LANE ;

and these portions convey a good idea of the size of the old palace. Though much disfigured and neglected, they still retain a look of real antiquity. At the end of this lane the passages on the left lead to the TENNIS COURT itself, the interior of which may be seen from them. The Tennis Court was more likely erected by Henry than by Wolsey. Expenses for its construction are among the public records of Henry VIII.'s reign.

"Master wyredrawers were paid for the wyndows of the new Tenny play, some at 16d. the day, and others at 8d."

There was also an "open tennis-play," and the "bowlyng allys" were near the "tenny playes;" so there was no lack of such pastimes. A search in this neighbourhood will enable you to find a court (present chapel court ?) thus mentioned :—

"Pybbylls gathered from Epsam (Epsom) comen, for the payving of the lyttyll courtt betwexte the quenes lowng gallery and the close tennys play at 1*d.* the lode."

Returning westward the whole length of the lane, and remarking here and there the quaint little picturesque bits of the old building—and chimneys—"windpipes of good hospitalitie" to fire-places large enough to roast oxen whole—you will arrive again at the western entrance.

In these parts of the building were located, doubtless, the "offices" for Wolsey's princely establishment. The notices which George Cavendish, his gentleman-usher, makes of Wolsey's officers, enable us to form some idea of the extent of accommodation which must have been needed. A steward, who was a priest, presided over one board in the hall, a treasurer over another, and a comptroller over a third. In his hall-kitchen there were two clerks, a comptroller, and surveyor of the dresser, clerk for the spicery, twelve turnspits, four scullery-men, two yeomen of the pastry; his master-cook, dressed in velvet or satin, decorated with a gold chain, and under him were two cooks and assistants. There were proper officers for the larder, the scullery, buttery, ewry, cellar, chandry, wafery, dormitory, wardrobe, laundry, bake-house, wood-yard, barn, gate, barge, stables,—besides chamberlains, vice-chamberlains, and ushers, gentlemen waiters, yeomen waiters, cupbearers, carvers, doctors, and chaplains, clerks, secretaries, &c., a suite which numbered nearly a thousand persons. Eight tables were provided daily for the chamberlains and gentlemen officers; one for young lords, and another for the sons of gentlemen. In the *Historical Notes*, (C.) is given a list of the parts of the palace mentioned in accounts of works of the time.

"The cardinal's house," continues Cavendish, who is probably speaking in common of Wolsey's palaces of York Place, Whitehall, and of Hampton, "was resorted to, like a king's house, by noblemen and gentlemen, and such pleasures were here devised for the king's delight as could be invented or imagined. Banquets set with masquers and mummers in such costly manner that it was glorious to behold; there wanted no damsels meet to dance with the masquers, or to garnish the place for the time with variety of other pastimes. Then there were divers kinds of music, and many choice men and women singers appointed to sing, who had excellent voices."

No one gives any account of Hampton Court without

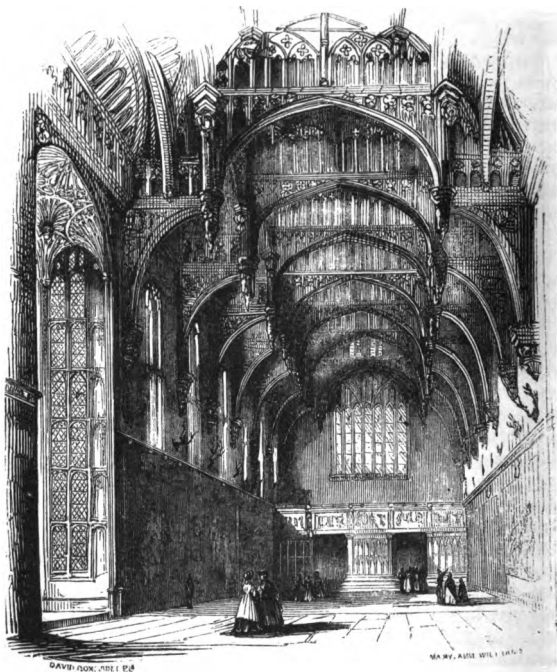
quoting the descriptive relation, by Cavendish, of a grand entertainment given to the French ambassador, in celebration of the peace concluded between Francis I., the Emperor Charles, and Henry. Though old, and rather long, it is so effective, that we shall follow the example by inserting it in the Historical Notes, (A.)

Having examined the tasteful oriel window of the gateway, we may pass through the little portal, and enter the



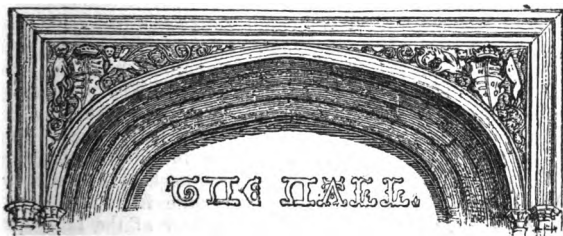
FIRST COURTYARD OF WOLSEY'S PALACE.

EEP crimsoned brick courts like this, always cosy in our not over-warm climate, seem to us the outward types of an old English hospitality nearly extinct; it seems impossible to associate *in-door* comfort with houses, being awkward adaptations of temples and porticoes, suitable for sunny climes, whose grandeur is on the outside. Excepting a few modern square chimneys, which the more decorated and characteristic chimney-shafts of the Tudor age are gradually supplanting, an incongruous campanile above the clock on the opposite gateway, which might well be spared, and a pavement instead of a grass plat, we are beholding this part of the building pretty much as it was when Wolsey was accustomed to lodge his 300 visitors in silken beds within its walls. This quadrangle is nearly square, enclosing an area of 167 feet by 162 feet. The restorations throughout the whole of this court are quite appropriate. Stepping a few paces to the right, we obtain one of the best and fullest views; at the opposite corner, on the left hand, rises high the elegant gable of the hall, with a vane on its summit, supported by a dragon, and the eight "beasts in freestone standing on the crest at the gabull ends, which cost five shillings and fourpence apiece" when the hall was built, (see Note B, No. 28,) and with the battlements of the south side springing lightly above the adjoining buildings. There is much beauty in the oriel windows on both the gateways of this court, each with the arms of Harry the Eighth. (See Note B, No. 99.) On the towers of the eastern gateway are busts of Trajan and Hadrian, two of the best of the Roman emperors, moulded in a sort of terra-cotta, and said to have been executed by Della Robbia: these busts, with the others in the adjoining court, were presented to Wolsey by Pope



THE HALL.

Leo X. They have been very cleverly restored by Mr. Wilson, an artist of Kingston. A discussion on these busts, and others said to have been imported at the same period, may be found by those interested in it in the *Athenæum* of 1846. Should the weather be unfavourable, we may traverse the passages around this court, comfortable, sheltered, and always dry, and through them remark its varied outlines. Having finished our contemplation of this court, and under the Tudor rose, suspended from the groined roof of the second gateway, taken a final glance at the first gateway, with our impressions of the style of architecture thus undisturbed, we should, before entering the second court, at once mount the stairs on the left, which lead into



It has been called the "Cardinal's" Hall, though the span-drels of the very door-way we pass under are ornamented with carvings of the arms of Henry the Eighth. Free access to this hall was first granted to the public at the close of 1840. You enter under the minstrel gallery common to all the halls of the middle ages; for our ancestors knew full well how the ear addressed the heart of man, at the altar, the field of battle, and festive board. The intrinsic beauties of this hall, its grand proportions, its high-pitched roof and pendants, displaying the art of carving in great excellence; its glorious tapestries and general blaze of light; make you exclaim as you enter, "This is really fine!" in spite of some objections which may be raised against certain of the modern decorations. Their effect would have been far more satisfactory if the judgment of the decorator had been as good as his intention. The accounts of the building and decorating this hall should have been consulted. (See Note B.) Perhaps a little more taste and discretion might have been used in the

colouring; still, as it is in the right direction, it would be ungracious to be too critical.

This hall formed no part of Cardinal Wolsey's palace, and its erection was not commenced until five years after the Cardinal had given up Hampton Court to Henry VIII., in exchange for the manor of Richmond. The manor of Hampton was granted to the Cardinal by the prior of the Knights Hospitallers of St. John Jerusalem; and the Cardinal commenced the building of Hampton Court about A.D. 1515. In June, 1525, Wolsey surrendered Hampton Court into the possession of the crown. There is conclusive evidence (see Note B, No. 8) that preparations were made for removing the "old hall," and laying the foundations of the "new," or present hall, in 1531 (anno 22 Henry VIII.) Tilers, masons, carpenters, and smiths, were in full activity working on the "new hall" in the following year. In the 24th year the roof was raised. The progress of the works, until the 26th year of Henry VIII., may be fully traced in the Evidences already alluded to. After this year, the entries refer rather to repairs than new erections, and the building of the hall may be said to have been completed. The interior still retains most of its original features and ornaments, the pavement alone being excepted. If we may judge from a drawing made by Mr. Lysons, about 1800, the floor of the hall even then consisted of tiles—"paynted tyle ypaved with poynttyl ich point after other." It is stated that Flemish paving tiles of green and yellow, at 5s. the hundred, were used anciently for the "hall pacys" in the queen's new lodging. Chaucer's lines, doubtless, applied here:—

"The flore and bench was pavyd faire and smoothe
With stones square of manie divers hewe;
So wel joyned, that for to say the sothe,
Al seemed one, that none the other knewe."

In respect of picturesqueness, the restoration of tiles is greatly to be desired. With the Evidences printed in Note B, in his hand, the architectural antiquary may stand in this hall, and identify almost every pendant, "reprise," or corbel, and spandrel, with the very artist who executed it, and its actual cost three hundred years ago. For example, the letter H, which stands in the angle of the east end, was sculptured by one John Wright, of South Mimms, and cost 22s. 6d. (Ev. 26.)

We doubt if a similar identification is possible with any other building of equal antiquity. After an experience of twenty years of the public records, we may say we know of none which give like information as these accounts of Hampton Court. The wages of labour, as illustrative of the condition of the working classes, seem to us of especial value and curiosity. The value of money, judging from the prices of corn, appears to have been between seven and eight times its present standard. Thus, one of the corbels in the hall cost 22s. 6d. (Ev. 26.) Its value at the present time would be about 8*l*. The Evidences numbered from 75 to 97 convey some notion of the great extent to which colours were employed in decoration; gilding and "bice" abounded everywhere. It has been said that the freemasons working at the palace were Germans, but such names as those of "White of Winchester," "Wright, of South Mimms," "Ridge, of London," prove directly the reverse. It may be remarked, that particular localities of the kingdom, as at present, furnished their peculiar productions. Thus nails—"tenpenny," of all sorts, came from Dudley, (Ev. 57.)

This hall, like others in early times, was heated by means of logs of wood piled on a hearth in the centre of the building; the bright flames flashed against the rafters, and the smoke escaped from a cupola or louvre rising out of the roof; there are no remains of this fireplace, which was perhaps removed by Kent, when he laid his profane hand on the hall. Such a cupola is seen on the roof of Westminster Hall; but the only place which is generally known to retain the use of it is the dining-hall of the Westminster schoolboys. (See Hand-book to Westminster Abbey.)

The restoration of the coloured glass, throughout this hall has been executed by Mr. Willement. It is most welcome, and characteristic of old times; and it will be seen that the modern and ancient "harnessing" of these windows [see Note B, Evidences 67, &c.] are nearly identical in character—a fact which is highly creditable to Mr. Willement's taste, he having had no knowledge of the authorities we have quoted. On the north and south sides of the hall, the windows were completed in 1846.

The pedigrees of the six wives of King Henry the Eighth are set forth in alternate windows.

The intermediate windows, seven in number, contain the heraldic badges of Henry VIII. The Lion.—The Portcullis.

—The Fleur-de-Lis.—The Tudor Rose.—The Red Dragon of the House of York.—The White Greyhound of the House of Lancaster.—And obliquely across the windows are the cyphers H. R. ; also the mottoes, “ Dieu et mon Droit,” and “ Dne. Salvum Fac Reg.” (God save the King.)

In the first window, on the south side, are the initials, arms, and badges of Katharine of Arragon, with legend and arms, showing her descent from Edward the First, viz. :—“ Katharine of Arragon, 1st wife of King Henry y^e Eighth; her pedigree from King Edward y^e First, and his 1st wife Eleanor of Castile.—King Edward y^e First married 1st Eleanor of Castile.—King Edward y^e Second married Isabel of France.—King Edward y^e Third married Philippa Palmaria.—John Duke of Lancaster married Blanch Plantagenet.—John Grand Master of Avis married Philippa of Lancaster.—John Prince of Portugal married Isabel of Braganza.—John King of Leon married Isabel of Portugal.—Ferdinand King of Spain married Isabel of Leon.”

In the third window are the arms, badges, and initials of Queen Anne Boleyn, with legends and arms, surrounded by branches of rich foliage, the root springing from the arms of King Edward the First, showing her descent from that King. The mottoes commence in the centre of the lower compartments of the window, and are as follows :—“ Anne Bullen, 2nd wife of King Henry y^e Eighth; her pedigree from King Edward y^e First and his 2nd wife Margaret of France.—King Edward y^e First married 2nd Margaret of France.—Thomas Earl of Norfolk married Alice Halys.—John Lord Segrave married Margaret de Brotherton.—John Lord Mowbray married Elizabeth Segrave.—Thomas Duke of Norfolk married Elizabeth Fitzalan.—Syr Robert Howard married Margaret Mowbray.—John Duke of Norfolk married Katharine Molyns.—Thomas Duke of Norfolk married Elizabeth Tylney.—Thomas Earl of Wiltshire married Elizabeth Howard.—Anne Bullen, daughter of Thomas Earl of Wiltshire.”

The fifth window gives the initials, badges, and arms of Queen Jane Seymour. The legend has reference to the various coats of arms, showing her descent from King Edward the First, viz. :—Jane Seymour, 3rd wife of King Henry y^e Eighth; her pedigree from King Edward y^e First and his 1st wife Eleanor of Castile.—King Edward y^e First married Eleanor of Castile.—King Edward y^e Second married Isabel

of France.—King Edward y^e Third married Philippa of Pamaula.—Lionel Duke of Clarence married Elizabeth Burgh.—Edmond Earl of March married Philippa of Clarence.—Henry Lord Percy married Elizabeth Mortimor.—John Lord Clifford married Elizabeth Percy.—Syr Philip Wentworth married Mary Clifford.—Syr Henry Wentworth married Anne Say.—Syr John Seymour married Margaret Wentworth.”

The eighth window (on the north side of the hall) and opposite the last described, are the arms, initials, and badges of Queen Anne of Cleves, showing her descent from King Edward the First. The mottoes are:—“Anne of Cleves, 4th wife of King Henry y^e Eighth; her pedigree from King Edward y^e First, and his 1st wife, Eleanor of Castile.—King Edward y^e First married 1st Eleanor of Castile—John Duke of Brabant married Margaret Plantagenet.—John Duke of Brabant married Margaret of France.—Lewis Count of Flanders married Margaret of Brabant.—Phillip Duke of Burgundy married Margaret of Flanders.—John Duke of Burgundy married Margaret of Bavaria.—Adolphus of Cleve married Mary of Burgundy.—John Duke of Cleve married Elizabeth of Hevers.—John Duke of Cleve married Maud of Helse.—John Duke of Cleve married Mary of Juliers.”

The tenth window describes the initials, arms, and badges of Katharine Howard, showing her descent from King Edward the First. The legends are:—Katharine Howard, 5th wife of King Henry y^e Eighth; her pedigree from King Edward y^e First and his 2nd wife Margaret of France.—King Edward y^e First married 2nd Margaret of France.—Thomas Earl of Norfolk married Alice Halys.—John Lord Segrave married Margaret de Brotherton.—John Lord Mowbray married Elizabeth Segrave.—Thomas Duke of Norfolk married Elizabeth Fitzalan.—Syr Robert Howard married Margaret Mowbray.—John Duke of Norfolk married Katharine Molyns.—Thomas Duke of Norfolk married Elizabeth Tylney.—Lord Edmond Howard married Joyce Colepeper.—Katharine, daughter of Lord Edmond Howard.”

The twelfth window gives the arms, initials, and badges of Queen Katharine Parr, showing her descent from King Edward the First. The mottoes are:—“Katharine Parr, 6th wife of King Henry y^e Eighth; her pedigree from King Edward y^e First and his 1st wife Eleanor of Castile.—King Edward y^e First married 1st Eleanor of Castile.—King

Edward y^e second married Isabel of France.—King Edward y^e third married Philippa of Hainault.—John Duke of Lancaster married Katharine Roet.—Ralph Earl of Westmorland married Joanne Beaufort.—Richard Earl of Salisbury married Alice Montacute.—Henry Lord Fitzhugh married Alice Nevel.—Syr William Parr married Elizabeth Fitzhugh.—Syr Thomas Parr married Maud Green.—Katharine, daughter of Syr Thomas Parr.”

The arrangement of the west window is as follows :—

UPPER WINDOWS.

1. Arms of the Order of St. John Jerusalem.
2. Arms of Thomas Docra, Prior of St. John Jerusalem.
3. Arms of the See of York.
4. Private Arms of Cardinal Wolsey.

GREAT WEST WINDOW.

H. R.

The Arms, Badges, and Cyphers of Henry VIII., labelled between the mullions, are as follow :

In first space: Tanta Monta.—Arms on Shield.—Katharina Regina (K. of Arragon).—Vivat Rex.—Device.—Dieu et mon Droit.

In second: Mihi et Meæ.—Arms on Shield.—Anna Regina (A. Boleyn).—Edwardus Sextus Rex.—Arms in Garter.

In third: Bound to obey and serve.—Arms on Shield.—Jana Regina (Jane Seymour).—Dieu et mon Droit.—Device.—*Mon joye, St. Denis.

In centre: Figure of HENRY VIII.—HENRICUS Octavus Rex.—Maria Regina.—Arms in Garter.

In fifth: God send me well to kepe.—Arms on Shield.—Anna Regina (Anne of Cleves).—Dieu et mon Droit.—Device.—†Altera Securitas.

In sixth: Toujours Loyal.—Arms on Shield.—Katherina Regina (K. Howard).—Elizabetha Regina.—Arms in Garter.

In seventh: Amour avec Loyaute.—Arms on Shield.—Katharina Regina (K. Parr).—Vivat Regina.—Device.—Semper Eadem.

This window is quite a chapter in English history, for all

* This motto refers to the fleur-de-lis above it. † This to the portcullis.

to read who please. A little study of it will fix in the mind all Henry's queens and his offspring.

The arrangement of the Great East Window was finished in 1843 by Mr. Willement.

UPPER WINDOWS.

1. Arms of the Kingdom of France.
2. Arms of the Kingdom of England.
3. Arms of the Lordship of Ireland.
4. Arms of the Principality of Wales.

GREAT EAST WINDOW.

The openings of the arched head of the window are filled by rich foliage patterns on deep coloured grounds.

In first space: His Badge and Portcullis.—His Name.—Arms of John Beaufort, Duke of Somerset.—Portcullis.—The White Greyhound of the House of Lancaster supporting a Banner charged with a Portcullis.

In second: Her Badge the Daisy.—Arms of Margaret Countess of Richmond.—Her Name.—Arms of John Beaufort, Earl of Somerset.—His Name.

In third: Arms of King Henry VII.—His Name.—His Badge the Red Dragon.—Arms of John, Duke of Lancaster.—His Name.

In centre: Effigy of HENRY VIII. The York and Lancaster Lines uniting in a Rose.—Arms of HENRY VIII.—His Name.—The Arms of King EDWARD III.

In fifth: Arms of Elizabeth of York.—Her Name.—Her Badge the Rose en Soleil.—Arms of Edmond, Duke of York.—His Name.

In sixth: His Badge, the Rose en Soleil.—Arms of King Edward IV.—His Name.—Arms of Richard, Earl of Cambridge.—His Name.

In seventh: His Badge, the Falcon within the closed Fetterlock.—His Name.—The Arms of Richard Duke of York.—Falcon within the Fetterlock.—The White Lion of the House of York, supporting a Banner charged with a Falcon within an open Fetterlock.

Below the arms of Edward III. is the stock of Plantagenet, from which springs, on the dexter side, the branch of Lancaster—the Red Rose; on the sinister side, springs the York branch—the White Rose.

A large bay window, with richly carved pendent fans, of unusual lightness and elegance, is a prominent and beautiful feature, at the upper end of the south side of the hall. The arms and ciphers of Harry the Eighth, *H. R.*, and of Jane Seymour, his queen, *J. R.*, "bownd to serve and obey," are inserted in coloured glass in the windows, whilst below are the arms of Wolsey, with a cardinal's hat on either side, and obliquely—"The lord Thomas Wulsey, Cardinal, legat de Latere, Archbishop of Yorke, and Chancellor of Englande," and this motto, "*Dominus mihi adjutor.*" These are modern restorations in correct taste, directed by Mr. Willement.

From the dais, or raised portion of the floor—on which the table for the most distinguished guests was placed,—the proportions of this noble interior may be best examined; its length is 106 feet; its width 40 feet; and height 60 feet. It strikes us as more imposing than that of Christ Church, Oxford (114 feet in length, 40 feet in width, 60 feet in height), to which it has a remarkable likeness. Both buildings may possibly have owed their design to Wolsey. Here in this very hall, standing in the midst of the cardinal's palace, tradition tells us, that Shakspeare, in his drama of "Wolsey's fall," acted before Queen Elizabeth, but we are inclined to disbelieve it.

PRESENCE CHAMBER, OR WITHDRAWING ROOM.



AR more ancient in look is this chamber, though it has not escaped the modern paint-brush. Tudor badges of the rose, fleur-de-lis, portcullis, &c., hang from its flat but square panelled ceiling. A bay window of unusual form, being semicircular, nearly opposite the entrance, projects into the Kitchen-court. The lower part of this very curious and almost unique bay window has been recently ornamented with suitable stained glass, also by Mr. Willement. The upper portion represents the arms of Henry VIII., the lower, those of Wolsey, and those of the bishoprics of Durham, Bath and Wells, Winchester, Lincoln, and York, which he held. The length of the room is about 70 feet; the breadth 29 feet; and the height about 20 feet.

THE TAPESTRIES.



THE hangings or tapestries—also called “Ar-ras,” because that place in Flanders was the chief site of their manufacture—next command our attention. It was a highly judicious act to release them from serving as backgrounds to nail pictures against, and hang them in the hall—a most appropriate place to receive them. The old hall of Wolsey, we know, was hung with tapestry. In the inventory of his goods there is the following memorandum:—“That in the moneth of Auguste, anno xv^o Regis Henrici VIII. seven peces of the lozenge verdours within written were shorne and newe dressed on the wronge side, and made mete for the hanging of the halle at Hampton Courte, by reason whereof they were demenyshed in depth.” A whole day may be spent in contemplation of these tapestries. They are fine remnants of the chief decorations with which our ancestors rendered their dwellings beautiful and warm. The churches, being safe from violence, were adorned with paintings on the walls; but castles, and other residences less secure, employed tapestry, which was constantly moved. In the Wardrobe Account, taken in the first year of Edward VI., above five hundred pieces are specified as being at Hampton Court, exclusive of cloths of estate. There was tapestry suitable to the importance of the day. In Wolsey’s inventory mention is made of “olde peces of hangings whiche served for the hanging of Durham’s Halle of inferior days.” All the tapestries now in the hall certainly belonged to the palace when it was occupied by Henry VIII. For the superior excellence of its design, the tapestries under the Music Gallery deserve the first notice. They may possibly have belonged to the series in the “Legate’s Chamber” in Wolsey’s time, (Note F.) The composition of many groups is very graceful, and the expression of the figures full of meaning. The allegory of the first, near the entrance, seems to allude to man’s submission to sin, and his pardon. Figures are labelled “Justicia” (Justice), “Fides” (Faith), and “Caritas” (Charity). In the left corner is a woman, “Femme,” holding a label inscribed “Ascendit mors per fenestras,” (Death ascends through the windows.) Justicia, with a sword, is threatening the sinful “Homo” (man), whilst Misericordia (Mercy)

interferes on his behalf. Above are three kings (perhaps intended for the Trinity); "Pax" (Peace), Misericordia, Veritas (Truth), and Justicia, are pleading before them. Another group consists of the same man, "Gracia dei" (God's grace), presenting armour to him, whilst "Pax" is holding his helmet. Another label, held by a male figure, is inscribed "Reddam ultione hostibus dent xxxii." (?) A group, high on the right, consists of "Luxuria" (Luxury), "Avaricia" (Avarice), "Gula" (Gluttony), &c., about to be dispersed by "Spes" (Hope). Further on the right sits a king, attended by various figures. "Humilitas" (Humility) on his left.

The legend of the next is as follows:—

- "Ante Judicem in Virtutum presencia,"
(Before the Judge, in Virtue's presence,)
- "Argiciunt Justicia et Misericordia,"
(Plead Justice and Mercy.)
- "Minatur culpa a Justicia,"
(Threatened is Crime by Justice,)
- "Sed reconciliatur a Misericordia,"
(But is reconciled by Mercy.)
- "Ubi apparet Fortitudo benedicta,"
(Where appears Fortitude blessed,)
- "Campum deserunt semper delicta,"
(The field desert always sins.)
- "Peccata in eternum castiguntur"
(Sins eternally are chastised)
- "Per virtutes quæ non moriuntur,"
(By virtues which never die.)

On the third piece, which is thus inventoried among Henry VIII.'s goods at Hampton Court—"One pece of Tapistre of seven deadlie synnes, lined with canvas"—are the following, the first being rather untranslatable:—

- "Per colum incipiens primo vanum,"
(By a vain neck, he beginning at first,)
- "Mortale fit atque prophanum,"
(Mortal becomes and profane.)
- "Septem peccata sicut generantur"
(The seven sins, as they are generated)
- "In mundo, figuralitur hic volantur,"
(In the world, figuratively here are fleeting.)

We may trace each sin associated with some animal or non-descript, as in the descriptions of the poets of the time, though the association is not always similar. Thus, in the procession to the "sinful house of Pride," in the "Faërie Queen"—

Sluggish *Idleness*, the nurse of sin,
 Upon a slothful ass he chose to ride.
 Loathsome *Gluttony*,
 Deformed creature, on a filthy swine.
 Lustful *Lechery*,
 Upon a bearded goat.
 Greedy *Avarice* did ride
 Upon a camel loaded all with gold.
 Malicious *Envy* rode
 Upon a ravenous wolf.
 Revenging *Wrath*,
 Upon a lyon, loth for to be led.

In the tapestry before us—

"*Superbia*" (Pride), rides on a nondescript.
 "*Gula*" (Gluttony), on a goat,
 "*Impenitentia*" (Impenitence), on a camel,
 "*Luxuria*" (Luxury), on a pig,
 "*Invidia*" (Envy), on an ass.
 "*Ira*" (Wrath), on a griffin.
 (Indistinguishable) with an ape.

The arras in the hall consists of eight compartments, belonging to a series of ten pieces, each one representing incidents in the history of Abraham: as specimens of an art nearly extinct, there are none like them for splendour—the high lights being worked in gold—to which the public enjoys a right of access in this country. In the survey of Henry's effects (Bib. Harl. 1419) they are thus described:—

Item—Tenne peces of newe arras of thistorie of Abraham. whereof
 One containeth, in length, ix yardes quart iii nalles; in depth, v yardes quart.
 The seconde viii yardes iii quarters v yardes quart.
 The thirde viii yardes iii quarters one nalle . v yardes quart.
 The fourthe ix yardes di quarter v yardes quart.
 The fyveth viii yardes iii quarters di . . . v yardes quart.
 The sixte viii yardes di v yardes quart.
 The seventh viii yardes iii quarters di . . . v yardes quart.
 The viiiith x yardes di v yardes quart.
 The nyneth ix yardes one nalle v yardes quart.
 The tenth ix yardes di quarter v yardes quart.

It has been conjectured that they may have been presented to Wolsey by Charles V., or by Francis I. to Henry VIII. Most likely Henry bought them. They are attributed to *Bernard Van Orley*, Raffaele's disciple. Several figures—that, for instance, of the angel most forward in conversing with Abraham, in the compartment on the dais of the hall, which bears a strong resemblance to Christ in Raffaele's car-

toon of the Charge to Peter—make it quite evident that the artist had taken Raffaele as his model. It is a German edition of Raffaele, it is true. The stiff legs, defective composition, and awkwardness of many of the figures, belong entirely to an early state of German art.

Evelyn, speaking of the contents of Hampton Court, in his Memoirs in 1662, mentions some "hangings designed by Raphael, very rich with gold." "Of the tapestries," he adds, "I believe the world can show nothing nobler of the kind than the storys of Abraham and Tobit, (see p. 45.) They were bought by Oliver Cromwell, and valued in the Commonwealth inventory at 8260*l*." It is not quite clear that he alludes to these. In Henry VIII.'s inventory are named "ten peces of hangings of arras of thistorie of Tobias, bought of Erasmus Skotte, merchaunt."

The first of the series commences on the left side of the hall as you enter; but why are they not hung according to the proper chronology of the incidents they depicture? Each subject bears a descriptive Latin legend, worked on the skin of some animal, in the centre. An arabesque border is at each side, and below each principal design. The figures on this border are exquisitely conceived, and are emblematical of the sentiments the chief subject is calculated to inspire. We have deciphered these legends, some of which are not very intelligible, though quite legible. When a doubt has arisen, we have indicated it; and for those that may need it, we have added a translation, taking the words of Scripture themselves, wherever suitable.

No. I.

The Lord appears unto Abram. "The Lord said to Abram, Get thee out of thy country..... So Abram departed..... And there he builded an altar unto the Lord, and called upon the name of the Lord."—GEN. xii.

Apparitio. <i>Apparition.</i>	Apparet Deus Abrahæ Is Dei jussu relinquit patriam Edificat aram adorat Deum.					Animi promptitudo. <i>Promptitude.</i>
Benedictio. <i>Blessing.</i>						Mansuetudo. <i>Gentleness.</i>
Obedientia. <i>Obedience.</i>	Latria. <i>Worship.</i>	Exilium. <i>Exile.</i>	Animi promptitudo. <i>Promptitude.</i>	Innocentia. <i>Innocence.</i>	Simplitas. <i>Simplicity.</i>	Bonitas. <i>Goodness.</i>

No. II.

(The order of subject would make it No. VI.)

"And Abraham took bread, and a bottle of water, and gave it unto Hagar, (putting it on her shoulder,) and the child, and sent her away." The child perishes with thirst. Hagar lifts up her voice, and weeps: the angel of God consoles her. Ishmael becomes an archer.—GENESIS, xxi.

Despectio. <i>Slighting.</i>	Expellitur Agar cum Filio. Abraham dat comestum. Puer siti perit. plorat Agar angelus eam solatur sit Ismael sagittarius.					Liber Pater. <i>Bacchus.</i>
Zelotypia. <i>Jealousy.</i>						Obedientia. <i>Obedience.</i>
Fecunditas. <i>Fruitfulness.</i>						Vita Silvestris. <i>Rural Life.</i>
	Fuga. <i>Flight.</i>	Desperatio. <i>Despair.</i>	Consolatio. <i>Comfort.</i>	Commiseratio. <i>Commiseration</i>	Obedientia. <i>Obedience.</i>	

No. III. (should be No. VIII.)

"And the servant, Eliezer, put his hand under the thigh of Abraham, his master, and swore to him that he would not take a wife unto Isaac of the daughters of the Canaanites, but of his own kindred. And the servant took the camels of his master, and his goods, and went to Mesopotamia."—GENESIS, xxiv.

Virginitas. <i>Virginity.</i>	Juravit Eliezer sub femore Domini sui Abrahe [non ?] accepturum se ejus filio Isaac de Chanaan eorum filiabus sed de ejus cognatione—assumptisque camelis et maneribus abiit Mesopotamiam.					Liber Pater <i>Bacchus.</i>
Paranymphus. <i>Brideman.</i>						Obedientia. <i>Obedience.</i>
Inquisitio. <i>Seeking.</i>						Animi promptitudo. <i>Promptitude.</i>
	Acceptatio. <i>Acceptance.</i>	Promissio. <i>Promise.</i>	Delicta. <i>Fidelity?</i>	Alacritas. <i>Alacrity.</i>	Invocatio. <i>Invocation.</i>	

No. IV. (should be No. II.)

Sarah taken by the Egyptians; is returned with gifts. God shows Abraham the land of Canaan.—GENESIS, xii.

Luxuria. <i>Riot.</i>	Sara rapta ab Ægyptiis restituitur cum muneribus—Deus ostendit Abraham terram Canaan.					Alacritas. <i>Alacrity.</i>
Caristia. <i>Dearity.</i>						Confidentia. <i>Confidence.</i>
Raptus. <i>Rape.</i>	Libido. <i>Lust.</i>	Conscientia. <i>Conscience.</i>	Restitutio. <i>Restitution.</i>	Promissio. <i>Promise.</i>	Latria. <i>Worship.</i>	Vindicta. <i>Vengeance.</i>

No. V.

God appears to Abraham; promises a son; Sarah laughed within herself. Abraham prays for Sodom. It perishes by the fire of heaven, with other cities.—GENESIS, xvii,

Risus. <i>Laughter.</i>	Deus apparet Abraham—promittit filium—Sara ridet—Abraham orat pro Sodoma ea cum aliis urbibus celesti igne perit.				Misericordia. <i>Mercy.</i>
Trinitas. <i>Trinity.</i>					Vindicta. <i>Vengeance.</i>
Hospitalitas. <i>Hospitality.</i>	Fama bona. <i>Good fame.</i>	Deprecatio. <i>Entreaty.</i>	Simplicitas. <i>Simplicity.</i>	Promissio. <i>Promise.</i>	

No. VI. (should be No. X.)

Sarah dies. Abraham purchases the field as a burying place. Takes Keturah as his wife. He dies, and is buried.—GENESIS, xxiii., xxv.

Resurrectio. <i>Resurrection.</i>	Sara moritur. Abraham emit Agrum illi in sepulturam ducit Ceturam uxorem. Moritur sepelitur.					Judicio. <i>Judgment.</i>
Senecta. <i>Old age.</i>						Immortalitas. <i>Immortality.</i>
Tempus. <i>Time.</i>	Atropos. <i>Fate.</i>	Querimonia. <i>Complaint.</i>	Spes. <i>Hope.</i>	Plovitus? <i>[Ploratus?]</i>	Pluvitus? <i>[Ploratus?]</i>	Gloria. <i>Glory.</i>

No. VII. (should be No. III.)

To avoid strife, Abraham gave Lot the choice of a place for his house Abraham dwelled in the land of Canaan, and Lot departed to Sodom.—GENESIS, xiii.

Discretio. <i>Discretion.</i>	Ad vitanda jurgia Abraham dedit Loth eligere locum mansionis Abraham habit In Chauaan Loth pergit ad Sodomam.					Concordia. <i>Concord.</i>
Habondantia. <i>Abundance.</i>						Separatio. <i>Separation.</i>
Pax. <i>Peace.</i>	Contentio. <i>Contention.</i>	Invocatio. <i>Invocation.</i>	Amicitia. <i>Friendship.</i>	Requies. <i>Rest.</i>	Electio. <i>Choice.</i>	Divitio. <i>Partition?</i>

No. VIII. (should be No. VII.)

Abraham is commanded by the Divine oracle to offer his only son, Isaac, as a burnt sacrifice.—GENESIS, xxii.

Constantia. <i>Constancy.</i>	Abraham Divino oraculo jubetur immolare unigenitum suum filium Isaac.					Benedictio. <i>Blessing.</i>
Tentatio. <i>Temptation.</i>						Promissio. <i>Promise.</i>
Fides. <i>Faith.</i>	Simplicitas. <i>Simplicity.</i>	Obedientia. <i>Obedience.</i>	Animi promptitudo <i>Promptitude.</i>	Immolatio. <i>Offering.</i>	Promissio. <i>Promise.</i>	Spes. <i>Hope.</i>

The other two pieces of tapestry, completing this set of ten pieces, are as follows. They are hung in the King's Dining-room. (See *postea*) :—

No. IX.

And Abraham's servant came to the well, and Rebekah, daughter of Bethuel, gave him, at his request, a drink of water, and drew water for the camels : and he knew she would be wife to Abraham's son, according to the word of the Lord.—GENESIS, xxiv.

Bonus Zelus. <i>Good Zeal.</i>	Cumque pervenisset ad fontem et sibi Petenti Batuelis Filia Rebecca ex hydra Potum dedisset et Camelis hausisset Filio Abrahe eam fore conjugem oraculo cognovit.				Diligentia. <i>Diligence.</i>
Adjuratio. <i>Adjuration.</i>					Requisitio. <i>Request.</i>
Circumspectio <i>Circumspection</i>	Prudentia. <i>Prudence.</i>	Sollicitudo animi. <i>Solicitude.</i>	Ceres. <i>Plenty.</i>	Liberalitas. <i>Liberality.</i>	Pudicitas. <i>Modesty.</i>

No. X. (should be No. IV.)

Sodom being besieged, Lot is taken prisoner. Abraham retakes the town. Melchizedek offers bread and wine to the conqueror, Abraham.—
GENESIS, xiv.

SIDE CONCEALED.	Sodoma expugnata Loth capitur Abraham villum ? recipit Melchisedec Victori Abrahamæ offert panem et vinum.				SIDE CONCEALED.
	Depredatio. Theft.	Gratitudo. Gratitude.	Pugna. Battle.	Tyrannis. Tyranny.	

THE TAPESTRIES IN THE PRESENCE CHAMBER

are said to have been hung in the time of Wolsey, and they manifestly belong to a period anterior to those in the Hall. In Henry's Inventory, we find "Three pieces of arras of the three fatall ladies of Destenye, lyned with blue buckeram." These hangings are so darkened by time, that it is difficult to trace the forms of the figures, and to decipher the inscriptions they bear. Quaint, formal, and incongruous as designs, they will nevertheless well repay a scrutiny, as historical memorials of the day when they were executed. A *Westminster Reviewer* acutely observed that, "Neither are the glaring incongruities and anachronisms of costume to be placed at all to the account of these particular artists. The want of all just conception of the history and progress of society and manners, which these inconsistencies evince, was a grand deficiency, or rather immaturity, in the intellectual culture of their time, which equally pervaded the poem, the romance, and the drama, as well as every branch of imitative art. We of this day, however, are gaining by this species of historical ignorance in the writers and artists of that period. It is better for us that they should have gone the simplest way to work, by dressing both classical and scriptural subjects in the manners and costumes of their own time, than that they should have made an ineffectual or even a successful effort to exhibit them with

perfect historical propriety. In the latter case they could have taught us nothing but what we have more abundant and satisfactory means of learning from other sources ; whereas, in the very simplicity of their notions, and their very want of a truly learned spirit, they have transmitted to us the most authentic memorials of the dress and other external peculiarities of their time, respecting which we should otherwise have possessed but little information.”—No. LXVII.

The subject of the first of the series appears to be Virtue's Triumph over Sensuality, but Virtue in its turn is threatened by the Fates—Atropos, Cloto, Lachèsis. The legends explaining the design, when written *in extenso*, are as follows :

No. 1. (East side, opposite entrance.)

Combien que l'homme soit chaste tout pudique
Les seurs fatalles par leur loy autentique,
Tranchent les nerfs et filletz de la vie,
A cela la mort tous les vivans amovie.

Which is illustrated by “Chastite” in a car, riding over Venus as Sensuality, and appropriately accompanied by the Roman hero and heroine of Chastity, Lucretia and Scipio Africanus, who, being labelled Chipionlfrican, once puzzled a certain guide to Hampton Court, who has since that time preferred our reading of the legends to his own.

No. 2. (East.)

Le Chaste au fort plus sainement peult vivre,
Qui se treuve de grans vices delivre ;
Mais a la fin il ny a roy ne pape
Grant ne petit qui de ses las eschappe.

Here is the triumph of the Fates, who are seated in a car, on which an abridgement of the old classical motto is inscribed—

Cloto. Colum. Bajulat. net.
Lachesis. Atropos. occat.

and preceded by a javelin, labelled “Malheur,” and a club, “Fortutudio.” In a duplicate of this arras, on the opposite side of the chamber, the figure bearing the javelin “Malheur” is entitled “Courons.”

No. 3. (South.)

La Mort mord tout, mais clere Renomee,
Sur Mort triumphe et la tient deprimee
Dessous ses pieds, mais apres ses efforts
Fame suscite les haults fais de gens mors.

"Renomee" (Renown) is summoning the illustrious dead, in opposition to Fate. A motley group appear, among whom are named Alexandre, Roi Priam, Rolant, Salatino, Paris, Hercules, Menelaus, &c. The motto on the car of the Fates in No. 2 is here repeated below.

No. 4. (South.)

Qui par Virtu ont meritee gloire,
Qu' apres leur Mort de leurs fais soit memoire,
Inclite fame neust jamais congnoissance
De Letheus le grant lac d'oubliance.

The figures which here surround the car of Renown are labelled Torquat, Cathon, Pompee le Grant, Martias, &c.

No. 5. (North.)

Quoique fame inclite et honoree,
Apres la Mort soit de longue duree,
Clere et luyant neantmoins tout se passe
Tout s'oblie par temps et longues passe.

Below No. 5 and 6.

Temporibus fulcor quantumlibet inclitu fama. Ipsa me clausurunt tempore sera piam.
Quid prodest vixisse diu cum fortiter evo. Abdidit in latebris jam me tempus edax.

The reading given here is very unsatisfactory, but seems to correspond with the letters of the original. The legend on the top of this tapestry, as on the others, has been defaced, and is illegible.

No. 6.

Longuement vivre que t'aura prouffite,
Quant tu seras es latebres geete
De ce viel temps qui tout ronge et affine,
Et dure apres que fame meurt et fine.

Here is Renown, seated at the feet of Father Time, and submissive to his slow influence. Gemini, Cancer, and Leo, the Sun entering the latter, and the Hours, as female figures, fleeting by, surmount the composition.

A piece of tapestry, on a very different subject—the Death of Hercules—is hung on the right as you enter, immediately opposite the bay window. The legend of this is—

*Dianira pour li oster de oeuvre imunde la
Chemise lui transmist par Licas,
Quit mist a mort et le plus preux du monde fina,
Les jours par ce malheureux cas.*

The subject of Diomed is covered by the adjoining tapestry. We throw out for consideration, whether it would not be worth while transposing the tapestry under the minstrel gallery to this room, and substituting it at least for the duplicate and the Hercules portion.

On the west side, opposite the bay window, and at the east corner opposite the fire-place, are two very fine tapestries, unnamed, both admirable studies for costume and design. The latter perhaps belongs to the series under the minstrel gallery.

The graceful drawings above the tapestries are cartoons, painted by Carlo Cignani. The subjects are—at the south side—1009. Cupid on Jove's eagle—1010. Triumph of Venus—1081. Hymen. On the western side—1012. Daphne and Apollo—1013. Jupiter and Europa—1014. Bacchus and Ariadne—1015. Cupid and a Satyr. They were designed, about 1660, for the frescoes of the Ducal palace at Parma.

The oaken mantelpiece, of the style of Elizabeth, was removed hither from Hampton Wick not long ago; Wolsey's profile is in the centre, and is apparently a modern work. All portraits of Wolsey are profiles—so taken, because he is said to have lost an eye. Let us here recal the better portrait of him, painted in more lasting materials by our own Shakespeare, the great popular teacher of English history, who engraves scenes of past times on every one's mind, which are soon forgotten out of Rapin and Henry, Tyrrell, Goldsmith and Hume.

“ This cardinal,

Though from an humble stock, undoubtedly,
Was fashioned to much honour from his cradle.
He was a scholar, and a ripe and good one.
Exceeding wise, fair spoken, and persuading;
Lofty and sour, to them that loved him not,
But to those men that sought him, sweet as summer.
And though he were unsatisfied in getting
(Which was a sin), yet in bestowing, madam,
He was most princely;—ever witness for him
Those twins of learning that he raised in you,
Ipswich and Oxford—one of which fell with him,
Unwilling to outlive the good that did it;
The other, though unfinished, yet so famous,

So excellent in art, and still so rising,
That Christendom shall ever speak his virtue.

.....
This churchman bears a bounteous mind indeed,
A hand as fruitful as the land that feeds us,
His dew falls everywhere.

.....
Being not propp'd by ancestry (whose grace
Chalks successors their way), nor called upon
For high feats done to th' crown; neither allied
To eminent assistance, but, spider-like,
Out of his self-drawing web, he gives us note,
The force of his own merit makes his way;
A gift that Heaven gives for him, which buys
A place next the king."

"A place next the King!" His "*Ego et Rex Meus*;
"I and my King," was honest and true, though bad in taste.
In truth, Harry the Eighth played but a second part as long
as Wolsey was his minister.

Hampton Court, the palace in York-place, the Tyne-bridge, Cheshunt, Battersea, Esher, Apscourt near Moulsey, Ipswich, and Christchurch, Oxford, each and all attested Wolsey's architectural talents. Ashley-park, near Walton, has been said to have been Wolsey's residence. The present owner, Sir Henry Fletcher, informs me that he knows of no evidence which connects Wolsey with this house. The College of Physicians was suggested by him. He knew how to value Titian, Raffaele, Erasmus; and Thomas Cromwell, the *practical* man of the Reformation, which was helped by Wolsey's suppression of small monasteries, was his own secretary.

In 1504, Wolsey was chaplain to Henry VII. He became afterwards royal almoner; dean of Lincoln; prebendary of Stowe Magna; almoner to Henry VIII.; reporter of the proceedings in the Star Chamber; canon of Windsor; privy councillor; registrar of the Order of the Garter; dean of York; prebend of Bugthorpe; dean of St. Stephen's, Westminster; bishop of Tournay; bishop of Lincoln; chancellor of the University of Cambridge; archbishop of York; cardinal; lord chancellor. Papal bulls empowered him to create knights, counts palatine, apostolic notaries, by whom bastards might be legitimated as by the pope himself. Degrees in art, laws, divinity, medicine, and dispensations of all sorts, were at his disposal. His revenues surpassed those of the king, or any other sovereign in Europe.



AREWELL to the great Cardinal! Offending Anne Boleyn, Henry soon forgot Wolsey's services. Stripped one by one of all honours and possessions, nature ran her course with him before Henry had time to consign him to the scaffold. Broken-hearted, he died at Leicester, in 1530.

And here, resting on the benches provided for us, and before we leave the older portions of the palace, we may hastily glance at the connexion between Hampton Court and its possessors after Wolsey. Henry VIII. added, as we have already seen, much to this palace, and resided here with many of his wives. Anne Boleyn went hence to be beheaded; Jane Seymour came hither to give birth to Edward the Sixth, and die. In the accounts so often alluded to, is the following entry relative to her death:—

"Payd to Will. Benston and Harry Frye glasyars, for takyng down of sertten panes of glas, withe setting up the same agayne, in sondry wyndowes in the Quenes lodgeing, at the *Quenes beryall* (Jane Seymour), that *the ayar might have recourse*, every of them at 8d. the day, by the space of eight days."

Hentzner, who wrote in 1598, was shown the bed in the Hall, in which Queen Jane died.

Philip and Mary passed a gloomy honeymoon here. James I. held here, in 1604, his conference with the bishops and puritan leaders. He talked much Latin, and disputed with Dr. Reynolds, telling the petitioners that they wanted to strip Christ again, and bade them get away with their snivelling. When they besought leave to hold their prophesying meetings, he cried out violently—"Ay, is it that ye would be at? If you aim at a Scotch presbytery, let me tell you, it agrees as well with monarchy as God and the devil; then shall Jack and Tom and Will and Dick meet, and censure me and my council; therefore I reiterate my former speech—'*Le roi s'avisera.*' Stay, I pray you, for one seven years, before you demand, and then, if you find me grow pursy and fat, I may perchance hearken to you, for that government will keep me in health, and find me work enough." The end of it was, that he cried out—"No bishop, no king!"

Charles I. escaped from Hampton Court in 1647, only to be placed in stricter confinement in Carisbrooke Castle.

Oliver Cromwell made Hampton Court his residence, and probably was the means of arresting its sale. Dr. Hawkins tells us that he ordered the great organ, which had been forcibly taken from Magdalen College, Oxford, "to be carefully conveyed to Hampton Court, where it was placed in the great gallery; and one of his favourite amusements was to be entertained with this instrument at leisure hours."—(Hawkins' Hist. of Music, iv. 45.)

Charles II. gave the palace to the Duke of Albemarle, but afterwards redeemed it, and occupied it himself. Pepys has the following note in his Diary :—

"30th June, 1662. The King and his new Queene minding their pleasures at Hampton Court. All people discontented; some that the King do not gratify them enough, and others, fanatiques of all sorts, that the King do take away their liberty of conscience; and the height of the bishops who, I fear, will ruin all again."

James II. is said to have received the Pope's nuncio under the canopy which is still preserved in the audience chamber. William and Mary were the founders of the modern parts.

As we pass down the body of the hall, taking care not to fall from the platform, or dais, as the uniform colour of the floor makes many do, we may look at the tapestries of Wolsey's arms placed in the centre of the minstrel gallery, and labelled "Dne (Domine) michi adjutor." Those of Henry VIII. are on either side. Some inferior modern paintings of Henry VIII., Queen Jane Seymour, Cardinal Wolsey, and Queen Elizabeth, fill the panels. Descending the stairs, after glancing at the groinings of the gateway, and again at the first court, before we turn our backs upon it, we now enter the

SECOND COURT OF WOLSEY'S PALACE,

somewhat smaller than the former, being a quadrangle, nearly 134 feet square; the northern side is entirely occupied by the length of the hall—the west by a gateway, corresponding to that of the first court, having on its turrets the busts of Vitellius and Tiberius. Above this gateway is the face of an astronomical clock. It is stated to have been put up in 1540, and has often been said to have been the first public clock erected in England; but this is inaccurate, for the expenses of the Dutchman who superintended the works of the Clock Tower opposite Westminster Hall, in the time of Henry IV.,



are still preserved in the Exchequer. There was a "keeper of the clocke at Hampton Courte—one Vincent, the clock-maker;" and in the Privy Purse Expenses of Henry VIII., 20s. are charged as "paid to the clockmaker at Westminster, for mending the clocke at Hampton Court." Between the busts of the Roman emperors are two cherubs, of terra-cotta, made to support the arms of Henry VIII., which ostensibly have supplanted something-better: indeed, throughout the whole of these portions of the palace, you cannot fail to be struck with the evident pains which the royal Harry, having once got possession, must have taken to set his mark wherever he could find a place for it. He that runs may read the "Dieu et mon Droit" everywhere. The eastern side of this quadrangle is marked with the date of 1732, that of its restoration, which was executed under the directions of Kent, the architect—one who had no respect for any but classical architecture. Here, thinking to improve on the original style, he has introduced some notions of his own, much less pertinent than they should be. Instead of the broad-shouldered, essentially Tudor arch, an "ogee" of an earlier period has been fantastically adapted; its want of harmony must strike every eye.

Four other busts of Roman emperors are placed on these turrets. The colour of the bricks and the stone of certain parts of the hall resemble that of these restorations. Probably Kent removed the twenty-nine beasts which stood on the battlement (Ev. 29), and substituted the present plain machicolations. These two courts are said to have been the least splendid parts of the palace: its finest portions were pulled down, to make room for the present structure of Sir Christopher Wren.

The precise extent of Wolsey's palace has not been satisfactorily ascertained. In the Notes (C) is a list of parts of the palace which have been found named in various contemporary accounts. Wolsey built "five ample courts," writes Hentzner, in 1598; but it may be doubted whether the buildings extended much further eastward than the present front, built by Sir Christopher Wren. The old drawings and prints in the King's Library in the British Museum, give some idea of the south and river fronts of the original palace. The existing remains of the original portion, however, sufficiently attest its greatness. So much lead was used in Wolsey's time for the palace, that it is said to have covered three acres. For the supply of water, conduit pipes were laid on from Coombe Warren, three miles on the south side of the river. Another supply was obtained from a branch of the Colne, but even these means, it would seem, insufficiently supplied the palace with water; at least Evelyn complained, in 1662, of the want of it. Henry VIII., as we have seen, added very considerably to Hampton Court when he became its owner. The chapel as well as the hall was erected by him. Little remains of the chapel in its original state, beside the roof and the king's arms.

A passage northwards from the eastern archway of the second court, after crossing the Queen's staircase, leads to the

CHAPEL.

The entrance is known by Henry's arms impaled with those of Jane Seymour,—H. I.

"The new payntyng, gyldyng, and garnesshyng of the too peces of armes at the Chappell dore, with the Kynges and the Quenys armes, cost (temp. Henry VIII.) pryce the pece, 20s.

The following are notices of the Chapel, extracted from the contemporary accounts:—

"Harry Corant, of Kingston, carver, for cutting, carving, joyning, framing, setting up, and feneshing oon of the sydes of the stall in the Chappell, saving the crest backyng above."—28 H. 8.

"Mendying and payntting of five peces of images in the wyndow in the Chappell, pryce, the pece, 8d.—3s. 4d."—28 H. 8.

"For the translatyng and the remowfing off ymages of Saynt Anna and other off Saynt Tomas, in the hye alter wyndow of the Chappell, 13s. 4d."

"In the chapel window before the high altar is sixteen foot of imagery, price, the foot, 21s."

"A piece of sowltewiche was bought to keep the dust from the roof of the chapel, when the wall was broken down to make the house where the organ shall stand."

"Batlage of new orgynes for the Chappell, from Brydwell to Hampton Court, by convencion, 13s. 4d."—28 H. 8.

"For payntyng, gyltyng, and varneshing of the voughte in the Kynges new Chappell :—

"Payd to John Hethe and Harry Blankston, of London, gylders and paynters, for gyltyng and garneshing of the vought in the Chappell wyth great arches bourd, great pendants, wythe angells holdyng schochens wyth the Kynges armes and the Quenes, and wyth great pendantts of boyes playing wyth instruments, and large battens set wyth antyk of leade gylt, wyth the Kynges wordde also gylt wyth fyne golde and fyne byse, set owtt wyth other fyne collers, and for casting of the antyk and letters of lead, and for the pyn nayll, with all other neecessaryes belowngyng to the for-sayd chappell rowff wyth too great bay wyndowes of the Kynges and the Quenes Holyday Closett, for the sides next unto the chappell, garnesshyd and gwyte wyth the Kinges armys and the Quenys, wythe beest guyte wyth fyne golde and byse sett owtt wyth other fyne collers, in all, by convencion, cccc li."—28 H. 8.

Hentzner vouches, that the "chapel was most splendid, in which the queen's closet is quite transparent, having its windows of crystal." The stained glass, and "popish pictures, and superstitious images that were in the glass windows, were demolished, and there was pulled down the picture of Christ nailed to the Cross, which was placed right over the altar, and the pictures of Mary Magdalen and others weeping at the foot of the Cross," by ordinance of parliament, in 1645. The chapel, with its semi-Tudor roof of Henry VIII., its oaken pews of Wren, square black chequered pavement, instead of green and white paving tiles, its colouring of Vick or Verrio, and carving by Grinling Gibbons, presents, at one view, most significant types of the historical phases it has passed through. Divine service is performed here, and if you get to Hampton Court before eleven o'clock on a Sunday morning, you will have no difficulty in obtaining a seat. Hentzner mentions another "small chapel, richly hung with tapestry, where the

queen performs her devotions." Edward VI. was christened here, and Leland fully describes the ceremonial.

There is also a small room, which adjoins the rooms supposed to have been occupied by Wolsey and by Charles I. They are on the first floor of the eastern side of the Clock court, and were lately held by Admiral Whitчерd. They were remodelled by Kent, when he altered this part of the palace. Here is a small room, 14ft. 5 in. long, by 12 ft. 5 in. wide, and 14 ft. high, which has been called a chapel by Mr. Jesse, and about which some interest has been excited in parliament; but "*ogni medaglia ha il suo reverso.*" We have very carefully examined this apartment, and all its circumstances clearly prove to us that it never was any chapel at all. In the first place, there is a common fire-place in it—not of recent erection, but seemingly part of the old palace. The ceiling, described as so "*beautiful,*" is but a remnant, which has been brought from some other part, and rudely nailed up here. It consists of octagonal panels, which have been cut through to fit the size of the room. It is composed of terra cotta, the ornaments being of lead, and was originally gilt and painted blue. There is a handsome band or frieze carried round two sides of the room, which may have been part of the "*border of antyke, with nakyd chylder, the antyke alle gylte, the ffylde layde with ffyne byse,*" in the long gallery in Henry VIII.'s time. On it, is Wolsey's legend, "*Dominus michi adjutor;*" but as shown below, it neither commences nor ends regularly, whence it clearly appears that it did not originally belong here. It is not carried on the third side of the room, because there it would have concealed parts of the pictures. These are not in "*fresco,*" as stated by Mr. Jesse, but are in oil, on panels, or "*tables,*" as they were originally called. They are evidently ancient, and may have been some of the numerous copies which were furnished to Henry VIII. from Italy. In parts, the faces are painted with a delicacy and expression not unworthy of Mabuse. Standing with your back to the window, the subjects of the pictures follow in this order, beginning on the left hand:—

1. The Last Supper, in four parts.
2. Christ Scourged.
3. Christ bearing his Cross.
4. The Resurrection.
5. A fragment only. (Query, Judas kissing Christ.)
6. A female figure supplicating.

Adjoining 3 and 5 are boards, stained black, inserted to fill up the blank spaces left by the "tables."

On one side of the window was a landscape, nailed upside down; on the other, the Crucifixion.

"There is a little oratory in the corner of the chapel," says Mr. Jesse. It seems nothing but a little closet, perhaps some safety closet, for the hinges of the doorway are suitable to a door of great massiveness.

The conclusion to which these facts seem to lead, is, that when Kent rebuilt the adjoining rooms, he left this little room untouched, and that it offered a convenient receptacle to preserve some of the decorations of the old rooms which Kent was destroying. Becoming afterwards one of a suite of private apartments, it became difficult of access, and invested with an air of mystery—"omne ignotum pro magnifico;" and thus, from a lumber-room with a few old oil paintings, it has been elevated into a "chapel," associated with devotional and historical sentiments, "curious in its architecture," and painted in "fresco!"

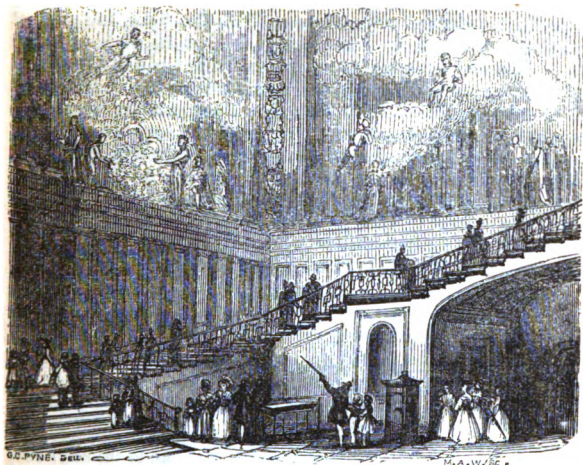
In the remnants of the original palace, and in Hengrave Hall, Suffolk, built by Sir Thomas Kitson, a clothier, in 1525, the student of English architecture will find the best models of the household Tudor style—a style more peculiarly English than any other; perhaps the only one we have any just claim to, and in which the architectural features of the church and convent amalgamated with those of the baronial castle for the purposes of domestic dwelling. It may be said to have begun with Henry VII., and lasted until the reign of Elizabeth.

A few paces to the south-east corner, across the Clock Court, take us into the Ionic colonnade of Sir Christopher Wren, beautiful in itself, but very misplaced here. It is one of the several instances—sufficient to name the towers of Westminster Abbey—which this great architect has left behind him, of his singular incapacity to comprehend the spirit or recognise the beauties of Gothic architecture. It has been proposed to substitute a Gothic screen for it. Unless there is authority to show that the proposed screen was originally here, it would be better to keep Wren's colonnade.

In a minute, at the end of this colonnade, we find ourselves at the foot of a grand staircase, called the

KING'S STAIRCASE,

and are suddenly transported, as it were, two centuries on-



wards in the history of our country. From one class of objects, peculiarly English, we are hurried, as if by magic, to another essentially French; and may almost fancy ourselves ascending a staircase of Louis XIV., at Versailles, instead of that of a British sovereign at Hampton Court. The large superficies of gaudy colours, which all at once meets the eye, is subdued by a fine distribution of light and shade; and taken as a whole, the general effect of the staircase is grand. Being altogether consistent with the architecture, and typical of the taste of the age, it is by no means to be dispensed with. Ascend leisurely; do not stay to criticise the details, and you will leave it with an agreeable impression. But stay to examine, and assuredly you will agree with Horace Walpole, that "it is painted so ill, that it seems as if Verrio had spoiled it on principle." This ceiling, as well as some others in the palace, appropriate and characteristic enough in their places, were painted by him. Being a Papist, his scruples of conscience restrained him from taking employment under the fountain of Protestant ascendancy, until William III. overcame them by a proper amount of soft persuasion.

Antonio Verrio was a Neapolitan by birth, settled in

France, and first brought to England by Charles II. "An excellent painter," says Horace Walpole, "for the sort of subjects on which he was employed—that is, without much invention and with less taste: his exuberant pencil was ready at pouring out gods, goddesses, kings, emperors, and triumphs, over those public surfaces on which the eye never rests long enough to criticise, and where we would be sorry to place the works of a better master—I mean ceilings and staircases. The New Testament and the Roman History cost him nothing but ultra-marine: that, and marble columns, and marble steps, he never spared." Here, "Οι δε θεοι παρ Ζηνη καθημενοι ηγαρωντο," and for the visitor who is curious to decipher the mythological throng, here is some account of the assembly.

On the North side.—Apollo and the Muses are engaged in a concert; Pan assists with his reed-pipe. Ceres bears a wheat-sheaf. The river gods, Thame and Isis, attended by Flora and Pomona, surround various emblems of plenty.

On the East side.—Jupiter and Juno sit at a golden table. Ganymede, on his eagle, presents the cup to Jupiter. One of the Fates attends, to cut the thread of life. Beneath is Venus and Mars; Pluto and Proserpine, Cælus and Terra, Neptune and Amphitrite, are on the right; Bacchus and Silenus, on an ass, are on the left below; Diana sits on a half-moon; Romulus, with the wolf, is supported by eagles; Hercules, in the lion's skin, rests on his club. On the left, Peace holds a palm branch, suspending a laurel over the head of Æneas. The Genius of Rome hovers above the twelve Cæsars.

On the South side.—The Emperor Julian is writing, whilst Mercury attends. Below all is a series of panels painted with trophies of war, &c.

This staircase leads us into

THE GUARD CHAMBER.

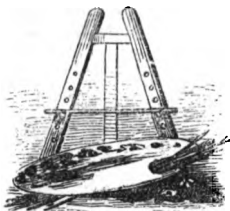
a large and lofty room, 60 feet long, about 37 wide, and 30 high, with a fine Rembrandtish effect of light and shadow, and decorated like the armories at the Tower of London before the late conflagration of the long gallery—with various groups of halberts, swords, pistols and drums, daggers, &c.—arms enough, it is said, for a thousand men. It may here be noted, that the visit to the Tower now costs sixpence, when it formerly cost three shillings. Before the visitor begins to examine the pictures—a full and complete catalogue of which will be found at the end of this volume—it is worth while to make himself acquainted with the relative position of this and the adjoining rooms, to the other parts of the palace. The windows overlooking the Privy Gardens present a cheerful

picture at all seasons. Even when the deciduous trees have lost their foliage—the views, on a bright winter's day, over the deep evergreen, picturesque yews, happily now-a-days allowed to grow as God designed, and not trimmed into horrid griffins and sphinxes, in the foreground—the Thames flowing in the middle of the scene, and the hills of Surrey dissolving into soft azure distance, form sunny pictures, always bright and animating. Do not fail to look down the vista of



rooms which extend all along this, the south side of Wren's palace; and you must take care to do so before you quit the room, because the rule (and a necessary one too, when a thousand people by the hour pass through the rooms, as they

do at times on fine Sundays) is, that every one should move onwards. When you have left one room you cannot re-enter it, unless by passing through the whole suite, and again ascending the grand staircase.



As the pictures are constantly changing their situation, it has been judged best to give the Catalogue of them entirely distinct from any temporary locality; so that the Catalogue will be applicable as long as the pictures remain in the palace, wherever they may be hung. The Catalogue will be found at the end of this volume. The apartments succeed each other in the following order :—

SOUTH SIDE.

1. THE GUARD CHAMBER.

2. THE FIRST PRESENCE CHAMBER.

The carvings in wood, in this and other rooms throughout the palace, so free and skilful in execution, are by Grinling Gibbons and his pupils.

3. THE SECOND PRESENCE CHAMBER.

4. THE AUDIENCE CHAMBER.

The canopy of the throne under which James II. gave audience to the Pope's nuncio remains in this room.

5. THE KING'S DRAWING-ROOM.

6. KING WILLIAM THE THIRD'S BED-ROOM.

The lilac satin draperies of the bed were embroidered by the Clergy Orphan School for Queen Charlotte, consort of George III. Verrio painted the ceiling here, which represents Night and Morning. At the head of the bed is a clock made by Daniel Quare, which needs winding up only once a-year.

7. THE KING'S DRESSING-ROOM.

Ceiling painted by Verrio, representing Cupid stealing the armour of Mars, whilst the latter is sleeping in Venus' lap.

8. THE KING'S WRITING CLOSET.

The mirror here is placed at such an angle that the reflection of the whole suite of rooms may be seen in it.

9. QUEEN MARY'S CLOSET.

EAST SIDE.

10. THE QUEEN'S GALLERY.

It was formerly called the Tapestry Gallery, as holding the arras of the history of Alexander the Great, after the designs of *Le Brun*.

11. THE QUEEN'S BED-ROOM.

The state-bed of Queen Anne, with its hangings, which were worked at Spitalfields, is here. The ceiling was painted by Sir James Thornhill, and represents Aurora rising out of the sea.

12. THE QUEEN'S DRAWING-ROOM.

The ceiling, which is painted by Verri6, represents Queen Anne in the character of Justice. This is the centre room of the eastern, or principal front, of Wren's structure. It is pleasanter to our taste to rest in the capacious windows and look on what is outside, rather than on what is inside, this room. Here is a view of the gardens which must not be lost. This elevation shows more plainly their form than you can get when level with them. Kingston Church closes the view of the third avenue on the left. In the centre, from gaudy flower-beds, the eye passes to rich evergreens, then to the playful fountain, and rests on the canal, extending nearly a mile down an avenue of majestic trees. Pleasant to idle a whole day before such a scene, with nothing to do but watch and sympathize with the crowds of merry visitors below. Yet West's paintings, (removed from Windsor, now that George III. is no longer there to admire them—a marvellous taste that was in George III. to set West to paint portraits, and pass over Sir Joshua Reynolds,)—as being about things and persons we have lived among, create an interest which paintings of subjects further removed into the past fail to excite.

13. THE QUEEN'S AUDIENCE CHAMBER.

14. THE PUBLIC DINING-ROOM.

On the south side are hung two pieces of tapestry, parts of the series in the hall (see page 24)—Rebecca at the Well, and Abraham and Melchizedek; on the west side is a tapestry representing Midas, with the following legend:—

“Semper eget sitiens mediis ceu Tantalus undis,
Inter anhelatas semper avarus opes.”

Always wanting; like Tantalus, thirsty in the midst of water;
Always avaricious, amongst inexhaustible wealth.

On the north side, a tapestry of Tobias and the Angel—

“So they went forth both, and the young man’s dog with him. But Anna his mother wept.”—TOBIT, chap. v.

This may possibly be one of the “six peces of the Storey of Tobye,” which in Wolsey’s time hung in the third chamber over the gate of the Base Court, (see page 79,) or belonging to the series purchased by Henry VIII. of Erasmus Skotte, (see p. 24.) A tapestry worked at Sir Francis Crane’s manufactory at Mortlake, after Raffaele’s cartoon of Elymas the sorcerer struck blind. The model of a palace, the residence of the Nabob Nazin, at Moorshedabad, in Bengal, designed by Major-General M’Leod. The palace itself was erected by natives of Bengal. The tapestries here would be seen to greater advantage if this large toy were removed.

15. THE PRINCE OF WALES’ PRESENCE CHAMBER.

16. THE PRINCE OF WALES’ DRAWING-ROOM.

EAST SIDE.

(West Aspect of Fountain Court.)

17. THE ANTE-ROOM, and 18, QUEEN’S PRIVATE CHAPEL. Contains a model of Kew Palace.

19. THE CLOSET NEAR THE CHAPEL.

20. THE PRIVATE DINING-ROOM.

The state beds belonging to William III. and his Queen Mary.

21. THE CLOSET, and 22. QUEEN’S PRIVATE CHAMBER. An unexecuted model of a palace, designed by Sir W. Chambers, for Richmond Gardens, for George III.

23. THE KING’S PRIVATE DRESSING-ROOM.

The tapestry here represents the battle of Solebay, fought in 1672. It has fortunately escaped the nailing of pictures to it. The old Delf vases were brought by William III. to England. In the centre is a fine marble bust of a negro, a supposed favourite servant of William III. This room has a pleasant look about it, characteristic of bygone times.

24. GEORGE THE SECOND’S PRIVATE CHAMBER.

25. THE ADJOINING CLOSET, contains a model of a palace designed by Kent for Hyde Park.

SOUTH SIDE.

(North Aspect of Fountain Court.)

26. THE CARTOON GALLERY, and 27. THE ANTE-ROOM.

WEST SIDE OF FOUNTAIN COURT.

28. THE PORTRAIT GALLERY,

Formerly the Old Admiral's Gallery, one of the rooms of the old palace merely refronted by Sir Christopher Wren. A passage from this gallery leads into the little room lately occupied by Admiral Whitcherd, which has been mistaken for a chapel. (See page 39.)

29. THE QUEEN'S GUARD CHAMBER.

Is chiefly remarkable for the tasteless supporters of the mantel-piece; exaggerated adaptations of yeomen of the guard.

30. THE ANTE-ROOM.

31. THE QUEEN'S PRESENCE CHAMBER.

You descend from viewing the paintings by the

QUEEN'S STAIRCASE:

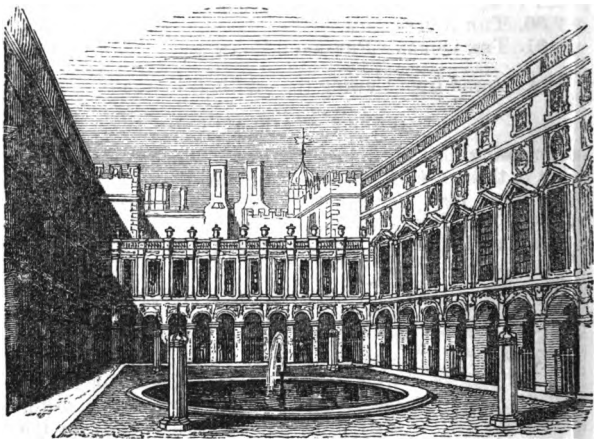
less imposing than the King's Staircase, which you ascended to get to them. *Vick*, who has decorated the ceiling here, is much tamer than *Verrio*. G. HONTHORST owns to be the painter of the very indifferent allegory which occupies many more square feet than it merits. (See No. 856.)



OTH physics and metaphysics are regulated, in no trifling degree, by the state of the digestion, as every one feels very sensibly. Most agreeable excitement whet the appetite—and sight-seeing is one of them. Assuming that the visitor arrived at Hampton Court early in the morning, by the time he has completed the survey of the paintings, he will probably find himself in a vulgar state of hunger; and in order to qualify himself to relish and loiter among the other beauties of the palace, when he reaches the last step of the Queen's Staircase, he will wisely retrace his path through the old courts, and get a good luncheon at any of the inns in the neighbourhood, or, indeed, if he is blessed with an ostrich's stomach, and can eat pastry with impunity before dinner, we commend him to the care of Mr. Marmont, whom he will find located opposite the barracks; but he may save himself this journey, if he will content himself with fare, so despicable in aldermanic eyes, as dry biscuits, which he should bring from Leman's, or Moxhay's, in Thread-

needle-street. These great baker artists have a small round biscuit, made with milk, which is perfection in its way, when not over-baked. A vendor of fruit is almost always to be found in the Fountain court: thus the visitor may feast frugally, like a patriarch of old, in shaded groves, off bread and fruit.

Probably the court we now enter always had a fountain in it, painted and decorated, and was called the "Inner Court." It is now called



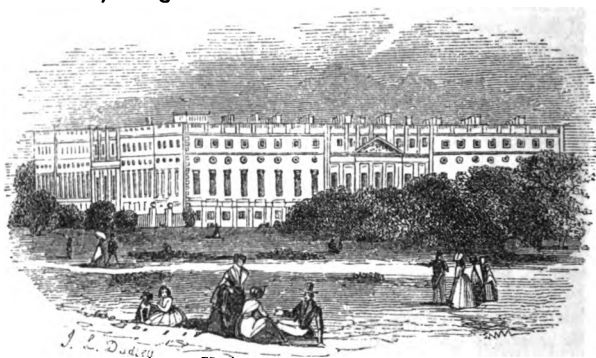
THE FOUNTAIN COURT.

"A fountayn depured of plesance,
A noble sprynge, a ryall conduyte hede,"

was held to be an ornament almost indispensable to every Tudor mansion. The whole of its present exterior, which is Wren's, is rather grand and imposing. This court, then, must have been the "chief area," described by Hentzner, in 1588, "as paved with square stone, and having in its centre a fountain, which throws up water, covered with a gilt crown, on the top of which is a statue of Justice, supported by columns of black and white marble." Indeed, the west

side, being the low portrait gallery, we have recently passed through, is part of the original palace, and its front alone is the work of Wren. The dimensions of this court are 110 feet by 117 feet. A small fountain still plays in it, and the pedestals, which supported statues, by Fanelli, but now stripped of them, remain in their nakedness. The bad taste of some one of our recent kings tore them from their original situations, both here and in the gardens, to place them at Windsor, and the real artistic feeling which our present sovereign possesses in a high degree, will, no doubt, cause them to be restored to the places for which they were originally designed. The south side, above the tall windows, is decorated with paintings representing the labours of Hercules, by *Laguerre*, which have been recently renewed. These cloisters afford a welcome retreat, cool and refreshing when the sun shines hot and scorching. Through them we pass to the eastern, or principal front, of the modern building. Under the gloom of the colonnade, the first view of the gardens, flowers, and fountains, and distant avenue of trees, through the graceful gates, bursts out very bright and sparkling. A chief beauty to us, in these gardens, is their appearance of illimitable spaciousness, to be attributed, we think, to a feature little beautiful under most circumstances, but here essentially so—their flatness. They are the very opposite in this respect to the diversified gardens of Fountain's Abbey, perhaps the most remarkable gardens in this country, laid out after the manner of the ancients. The style of cultivation and ornament here is the same throughout, and though all views possess nearly the same characteristics in common, yet each one has that air of voluptuous display, which, though you may call it monotonous, is never tiresome, but is always exhilarating. It is a perfect treat of its kind, to throw yourself down on the green velvet carpet, under the deep shadows of the rich tinted yews: the eye wanders delightedly from one flower-bed to another, each rivalling the other with the brightest of colours; the fragrance of the verbena, and rose, and musk plant, perfume the air, and stillness is only broken by the hum of an errant bee, the note of a skylark, and music dashing unceasing from the fountain. It is a sort of Arabian enchantment to one released from the whirl and suffocation of London. Go there with your wife, the next best companion to a sweetheart, on a cloudless Sunday, when, besides all re-cited before, you may chance to hear the trumpets and clarions

of a military band pealing down the aisles of lime-trees, and if your heart is not grateful to God for the wonderful union of glories here, you may make up your mind that you are a miserable, irreligious wretch, blind, deaf, and soulless.



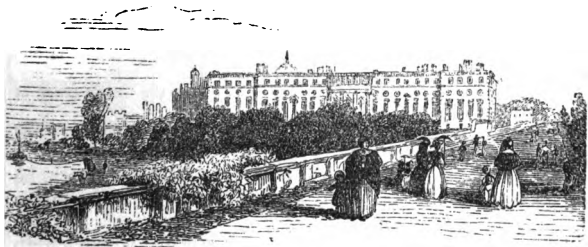
Do not neglect to look at the chubby gold and silver fish in the basin where the fountain is playing. They are marvellously fat, and you will enjoy the fun of their greedy and cunning contentions for a few crumbs, if you are able to supply them; they swim for their fee the instant any stranger approaches.

THE GARDENS,

we are inclined to think, have remained essentially the same since the time of Charles II. Their great ornament, perpetual all the year round, is the yew and laurel trees, which we think must be the "famous dwarfs," planted in the reign of Charles II. If such be the case, the position of these trees would show that the original palace did not extend further eastward than it does at present. An old print of the time of Queen Anne, exhibits upwards of twelve fountains playing before the eastern front; and as it is known that Charles II., who sought to obtain the assistance of Le Notre and Perault, the most celebrated gardeners at Versailles, (which abounds in fountains,) for Hampton Court, and failing to get it, appointed one Mr. Rose as his garden decorator, who had also studied at Versailles, we are fully entitled to conclude, in the absence of better evidence, that these fountains were

placed there by Charles II. There can be no doubt, from Evelyn's account of the gardens, in 1662, that the style of decoration, which in its main features still exists, was essentially based, not, as we have been told in several places, upon *Dutch* notions, but upon the taste of Louis Quatorze at Versailles. To "Loudon" (some write "London") and Wise, gardeners to William and Mary, the present distribution of the gardens is attributed in all but the monstrosities of form into which the unhappy yews and olives were clipped by them, but which are now left free, to take their own peculiar, solemn, and mystic shapes, which Nature designed. One Pluckenet, gardener to Queen Mary, received a salary as high as 200*l.* a-year, so that the duties were considered important. Some early history of these gardens, as far as it is ascertained, is given among the historical notes, (Historical Notes D.)

Let us stroll down the cool and scented grove of lime trees towards the river, and pursue our path for half a mile along



THE TERRACE.

with the Thames on our right, clear, silvery, shining—a very contrast to the same river at Fleet Ditch, polluted with the vomit from gas-houses, dye-houses, sewers, and all hideous abominations—mixed, nevertheless, in such wonderful chemical combination, that it is the only water fit to brew true porter with. This terrace extends nearly as far as the chief fishing station at Thames Ditton—a rare place, we are assured, for catching barbel; bony monsters, not worth eating, but prized in the catching, for the electric shocks of their struggles when hooked. Here, perhaps, Henry himself angled, for we find in his Privy Purse Expenses—"Angelyng rodds brought

to the King at Hampton Court, and two shillings paid to two men that holpe to fish." Having watched the river, and the old picturesque tow-barges and teams in our way down, in our return we may walk by the sides of the yews, and the beautiful gates which are parallel to the Thames. The whole railing is six hundred yards in length, and was erected by William III.: he may have planted these yews likewise. The gates are placed at intervals of fifty yards, and are seven feet high; scarcely any two are alike. The initials of William and Mary, intertwined, form the chief ornament of some; the Rose, Thistle, and Harp, respectively, of others. Their workmanship, doubtless of the hand, is extremely graceful, flowing, and artistic, so unlike the Brummagem mechanical casting now-a-days. The railings, intermediate between the gates, are evidently some shabby modern substitutions. Beyond them is the Home Park.

The frequent notices of the care taken of the pheasants and of the cony burrows, show the interest Henry took in the game in the parks here. He seems to have been partial to shooting.

"Paid to Henry Blankston, of London, for paynting of a but in the great orchard, for the Kyng to shote pellets at, 19*d*."

Eight shillings [were] paid for shoting money with the King's grace at Hampton Court.

"Fifty-eight pounds paid to my lord of Rochford, for shooting with the King's grace at Hampton Court."

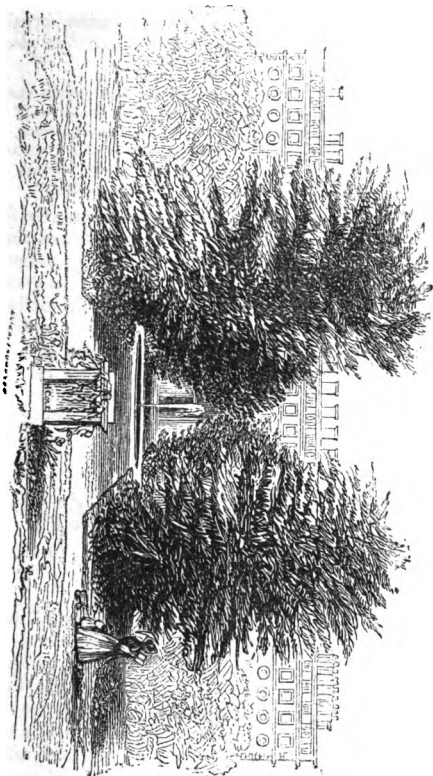
When Cavendish brought the news of Wolsey's death, he found the King shooting "at the rounds in the Park, on the backside of the garden."

At the end of the Terrace, take a view of the whole length of the gravel walk: one of such handsome breadth and length is not often seen; always so dry, that a lady's slipper would not be wetted through after a shower, and that is saying much, seeing how unmercifully thin they are for delicate lungs. The views, hereabouts, over the private gardens, over the river, both upwards and downwards, and along the extent of the grounds, provide ample subjects for the sketcher's pencil. Just before reaching the front of the palace, you will see a gate, which is the entrance to the

PRIVATE GARDEN, AND ITS CURIOSITIES.

You summon the gardener by ringing the bell. This garden faces the Thames southward, and its terraces abound

SOUTH VIEW FROM THE PRIVATE GARDEN.



with picturesque spots, in which Watteau would have rejoiced, as backgrounds for his satin and brocaded dames.

This garden is most delightful—perpetually bright, and sunny, and shady. It is this, we think, Evelyn describes, when he says—

“In the garden is a rich and noble fountaine, with syrens statues cast in copper by Fanelli, but no plenty of water. The cradel walk of horne beame in the garden is, for the perplexed twining of the trees, very observable. There is a parterre, which they call Paradise, in which is a pretty banqueting-house set over a cave or cellar. All these gardens might be exceedingly improved, as being too narrow for such a palace.”

Alas! Fanelli's statues are gone, both from the fountain and the garden—the pedestals left bare without them. The cradel walk and a house still called the “banqueting-house” remain, but all memory of the “Paradise” has vanished. The gardener knows nothing of it, even traditionally. The ground-floor of the building, in cold weather, is filled with orange-trees, myrtles, and aloes; some of them as old as the part of the palace which protects them, being remnants of Queen Mary's botanical collection. In the summer they are removed to a sheltered excavation in the adjoining garden, made expressly to ho'd them.

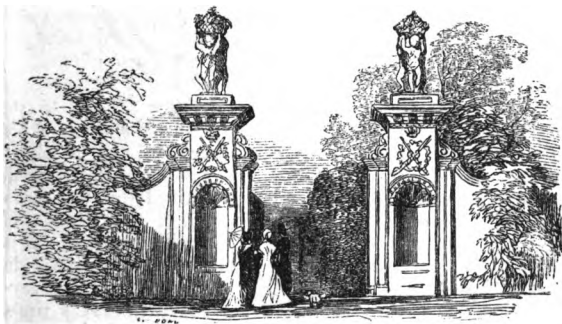


here,—“the largest in Europe, if not in the world,” according to the Stranger's Guide-book, a very good sixpenny-worth of information,—in the autumn, almost drags its house down, with its thousand clusters of purple grapes, numbering, in fruitful seasons, as many as two thousand five hundred bunches, of a pound weight each. It is a wonderful sight. We can only report, on hearsay, that the fruit—the black Hamburg grape—is very fine, for it is exclusively preserved for the Queen's dessert. The principal stem, nearly thirty inches in circumference at starting, is above one hundred and ten feet long, and would outgrow the building, if permitted, which has been enlarged, from time to time, and even at present encloses a space of 2200 square feet. A very good portrait of this

vine is sold by the gardener, and is well worthy a horticulturist's purchase. Parts of the old palace overlooking these gardens have been restored, not, we are sorry to say, with red brick of harmonious colour, and not, in some cases, with suitable mullioned windows. You must not quit these pleasant private gardens, without passing down the "cradel" walk of hornbeam, called "Queen Mary's Bower"—why, we know not, seeing it was there in Charles II.'s time, and sheltered, perhaps, even Nell Gwynne, from the sunbeams—then to the fountain, and up the terrace, parallel with the broad gravel walk in the public gardens.

And when you leave will be the time for taking a last look at the southern and eastern fronts of the palace. Their orange-coloured brick, contrasted with the cooler grey stone ornament and the deep sombre yews, make a picture, under all lights, ready for the painter's easel. The sculptures of the Corinthian capitals, and other ornaments are still sharp and perfect; the latter, chiselled with great freedom, we judge to be the work of Grinling Gibbons: Hercules conquering Envy is the subject of the bassi-relievi of the eastern pediment.

We now proceed to the further end of the broad walk, for the purpose of examining the very elegant gate, called the



FLOWER-POT GATE,

the sculptures of which yet retain their original crispness. We pass, on the left, the

TENNIS COURT,

the inside of which we examined in the early part of our

visit. A little beyond the Tennis Court is a door leading to

THE WILDERNESS,

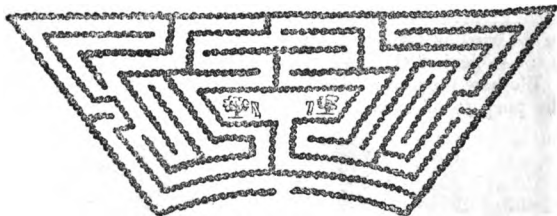
ten acres of pleasant paths, under the shade of numerous groves of full-grown trees—a place for “whispering lovers” made.

Tired, as any one must be, who has seen, even hastily, the buildings, paintings, and gardens he has just quitted, let him muster sufficient strength and resolution to enjoy the fun of

THE MAZE,

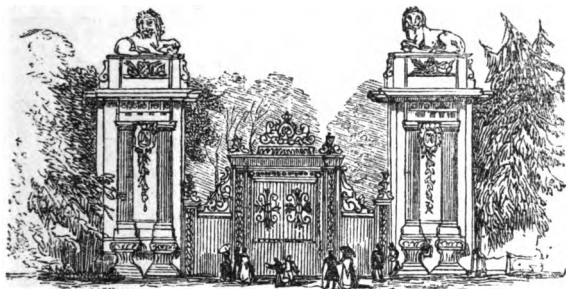
the great and popular wonder of this part of the grounds,

“A mighty *maze*, but not without a plan.”



So punned Pope, who made Hampton Court the scene of his “Rape of the Lock.” Unless familiar with the knack of getting in and out, the visitor will not sympathize with Switzer, a gardener of note, who complained that this maze had only *four* stops! he, more knowing in the science of labyrinth-making, had constructed one with twenty! It is rather pleasant, though odd, to find a man enthusiastic in constructing mazes—an out-of-the-way accomplishment, certainly. A maze was probably here in Henry VIII.’s time. Its walks are said to amount to half a mile, though the whole extent covered is not more than a quarter of an acre.—Thus aptly with amazement, end the wonders of Hampton Court!

Through the graceful wrought-iron gates of William III.’s time, called



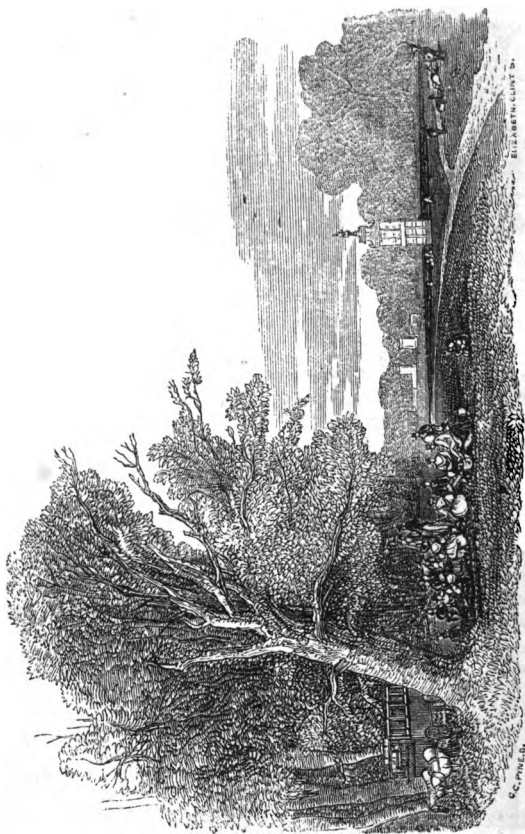
THE "LION GATES,"

we make our exit, and cross the high road to Kingston into

BUSHY PARK,

with its matchless groves of chesnuts. A bronze figure of Diana surmounts the fountain which stands motionless in the centre of the round piece of water at the south end of the Park. Before you quit the Park through the Teddington gates, a large homely-looking red brick house is seen on the west. It is the residence of the Dowager Queen, and was formerly inhabited by William IV. before he became king. Thanks to Timothy Bennet, shoemaker, of Hampton Wick, a patriot who contested with George I. the right of way, and got the best of the suit—we may here enjoy a stroll homewards, or a pic-nic under the shading fans of the chesnuts—a merry end—if we are not too fine for such a thing—to a summer's day at Hampton Court!





BUSHY PARK AND DIANA FOUNTAIN

PART II.

HISTORICAL NOTES & ILLUSTRATIONS.

NOTE A.

Description of the Banquet at Hampton Court, in the time of Cardinal Wolsey. By George Cavendish, his Gentleman Usher.

THE Cardinal called for "his principal officers of his house—as his steward, comptroller, and the clerks of his kitchen—whom he commanded to prepare for this banquet at Hampton Court; and neither to spare for expenses or travail, to make them such triumphant cheer as they may not only wonder at it here, but also make a glorious report in their country, to the king's honour and that of his realm. His pleasure once known, to accomplish his commandment they sent forth all the caterers, purveyors, and other persons, to prepare of the finest viands that they could get, other for money or friendship, among my Lord's friends; also they sent for all the expertest cooks, besides my Lord's, that they could get in all England where they might be gotten, to serve to garnish this feast. The purveyors brought and sent in such plenty of costly provisions, as ye would wonder at the same. The cooks wrought both night and day in divers subtleties and many crafty devices; where lacked neither gold, silver, ne any other costly things meet for the purpose. The yeomen and grooms of the wardrobes were busied in hanging of the chambers with costly hangings, and furnishing the same with beds of silk and other furniture apt for the same in every degree. Then my Lord Cardinal sent me, being gentleman-usher, with two other of my fellows, to Hampton Court, to foresee all things touching our rooms to be

nobly garnished accordingly. Our pains were not small or light, but travelling daily from chamber to chamber. Then the carpenters, the joiners, the masons, the painters, and all other artificers necessary to glorify the house and feast, were set at work. There was carriage and re-carriage of plate, stuff, and other rich implements; so that there was nothing lacking or to be imagined or devised for the purpose. There was also fourteen score beds provided and furnished with all manner of furniture to them belonging, too long particularly here to rehearse. But to all wise men it sufficeth to imagine, that knoweth what belongeth to the furniture of such triumphant feast or banquet. The day was come that to the Frenchmen was assigned, and they ready assembled at Hampton Court something before the hour of their appointment. Wherefore the officers caused them to ride to Hanworth, a place and park of the King's, within two or three miles, there to hunt and spend the time until night; at which time they returned again to Hampton Court, and every of them conveyed to his chamber severally, having in them great fires, and wine ready to refresh them, remaining there until their supper was ready; and the chambers where they should sup were ordered in due form. The first waiting chamber was hanged with fine arras, and so was all the rest, one better than another, furnished with tall yeomen. There was set tables round about the chamber banquet-wise, all covered with fine cloths of diaper. A cupboard of plate parcel gilt; having also in the same chamber, to give the more light, four plates of silver set with lights upon them, and a great fire in the chimney. The next chamber, being the chamber of presence, hanged with very rich arras, wherein was a gorgeous and a precious cloth of estate, hanged up, replenished with many goodly gentlemen ready to serve. The boards were set as the other boards were in the other chamber before, save that the high table was set, and removed beneath the cloth of estate towards the midst of the chamber, covered with fine linen cloths of damask work, sweetly perfumed. There was a cupboard, made for the time, in length of the breadth of the nether end of the same chamber, six desks high, full of gilt plate, very sumptuous, and of the newest fashions, and upon the nethermost desk, garnished all with plate of clean gold, having two great candlesticks of silver and gilt, most curiously wrought, the workmanship whereof, with the silver, cost three hundred marks, and lights of wax as big as torches, burning upon the same. This cupboard was barred in round about, that no man might come nigh it; for there was none of the same plate occupied or stirred during this feast, for there was sufficient besides. The plates that hung on the walls to give light in the chamber were of silver and gilt, with lights burning in them, a great fire in the chimney, and all other things necessary for the furniture of so noble a feast. Now

was all things in a readiness, and supper time at hand. My Lord's officers caused the trumpets to blow to warn to supper, and the said officers went right discreetly in due order, and conducted these noble personages from their chambers unto the chamber of presence, where they should sup. And they being there, caused them to sit down; their service was brought up in such order and abundance, both costly and full of subtleties, with such a pleasant noise of divers instruments of music, that the Frenchmen, as it seemed, were rapt into a heavenly paradise. Ye must understand that my Lord was not there, ne yet come, but they being merry and pleasant with their fare, devising and wondering upon the subtleties. Before the second course, my Lord Cardinal came in among them, booted and spurred, all suddenly, and bade them *preface*; at whose coming they would have risen and given place with much joy. Whom my Lord commanded to sit still and keep their rooms; and straightways being not shifted of his riding apparel, called for a chair, and sat himself down in the midst of the table, laughing, and being as merry as ever I saw him in all my life. Anon came up the second course with so many dishes, subtleties, and curious devices, which were above a hundred in number, of so goodly proportion and costly, that I suppose the Frenchmen never saw the like. The wonder was no less than it was worthy indeed. There were castles with images in the same; Paul's Church, and steeple in proportion for the quantity as well counterfeited as the painter should have painted it upon a cloth or wall. There were beasts, birds, fowls of divers kinds, and personages, most lively made and counterfeit in dishes; some, fighting as it were, with swords, some with guns and cross-bows, some vaulting and leaping; some dancing with ladies, some in complete harness, justing with spears, and with many more devices, than I am able with my wit to describe. Among all, one I noted: there was a chess-board, subtilely made of spiced plate, with men to the same; and for the good proportion, because that Frenchmen be very expert in that play, my Lord gave the same to a gentleman of France, commanding that a case should be made for the same in all haste, to preserve it from perishing in the conveyance thereof into his country. Then my Lord took a bowl of gold, which was esteemed of the value of five hundred marks, filled with hypocras, whereof there was plenty, putting off his cap, said, "I drink to the king my sovereign lord and master, and to the king your master," and therewith drank a good draught. And when he had done, he desired the Grand Master to pledge him, cup and all, the which cup he gave him; and so caused all the other lords and gentlemen in other cups to pledge these two royal princes. Then went cups merrily about, that many of the Frenchmen were fain to be led to their beds. Then went my Lord, leaving them sit-

ting still, into his privy chamber, to shift him; and making ther a very short supper, or rather a small repast, returned again among them into the chamber of presence, using them so nobly, with so loving and familiar countenance and entertainment, that they could not commend him too much. And whilst they were in communication and other pastimes, all their liveries were served to their chambers. Every chamber had a bason and a ewer of silver, some gilt and some parcel gilt, and some two great pots of silver in like manner, and one pot at the least, with wine and beer, a bowl, or goblet, and a silver pot to drink beer in; a silver candlestick or two, with both white lights and yellow lights, of three sizes of wax; and a staff torch, a fine manchete, and a cheat loaf of bread. Thus was every chamber furnished throughout the house, and yet the two cupboards in the two banqueting chambers not once touched. Then being past midnight, as time served, they were conveyed to their lodgings, to take their rest for that night. In the morning of the next day (not early) they rose and heard mass, and dined with my Lord, and so departed towards Windsor, and there hunted, delighting much of the Castle and College, and in the Order of the Garter."

NOTE B.

Extracts from the Original Accounts of Works executed at Hampton Court Palace, temp. Henry VIII., preserved in the Public Record Office.

I. THE BUILDING OF THE HALL.

THE TAKING DOWN OF THE OLD HALL,

(In the 22nd and 23rd years of King Henry the Eighth.)

1. Three sawers of tymber (by taske) for the new scaffalde to take downe the olde hall [were paid] at 12d. every hundred foot. 16 Oct., Anno 22.
2. Carpenters makyng of a framyd scaffold to take down the rouff of the olde hall, every of them [paid] at 6d. the day.
3. Payd to Thomas Ward for his wages, by the space of 24 workyng daies, makyng of hodds and helpyng the scaffold maker to make long barrowes, whele barrowes, and ladders for the said works, 8s.
4. Tylers takyng down and sortyng of tyles of the old hall [were paid, some] at 8d., some 6d., and some 5d. the day.
5. Payd to Hugh Diker, tiler, for his wages helpyng to taken

down tiles and to uncover the olde hall, by the space of 4 daies, at 6*d.* the day.

6. Laborers helpyng to take down the olde hall [received] 4*d.* the day.

7. Warden and setters takyng down of the freeston of the olde hall [paid] 3*s.* 8*d.* the week, each of them.

8. Carpenters helpyng to take down the olde hall, and sortyng of the tymber of the rouff of the same [some paid] at 8*d.*, some 6*d.*, and some 4*d.* the day.

**PURCHASE OF IMPLEMENTS AND MATERIALS FOR THE
BUILDING OF THE NEW HALL,**

(From the 22nd to the 25th of Henry VIII.)

9. Empeyon of mattocks for to dygge the foundacyons of the new hall. Anno 22.

10. Empeyon of scaffold polls for to make the scaffold for the new hall, at 6*d.* the lod : also of great longe oken and alder polls, at 2*s.* 6*d.* the lode.

11. Payd to William Love, of Bronxam, for 10,000 of bryke, at 4*s.* 6*d.* the thowsande, of him bowght and delyveryd at Taplow quarry.

12. Carters carryng of briks from the brik-kill, and also chalke from the water side to the foundations of the hall, at 14*d.* the day. [This sum no doubt included the hire of horses.]

13. Paid Henry Burde, of Kyngston, for a new cowle for the mortar pytt, 12*d.*

Item, for a scope for the same, 4*d.*

Item, for mendyng and repayng of the old cowle, a new bottom, 6 hopes and 2 eyrs, 10*d.*

14. Fifty-two lodes 4 quarters 6 boshells of lyme, reddy burnyd and delyveryd at Taplow quarre, at 10*d.* the quarter.

15. Chalke at 2*d.* the lode.

16. Payd to John Norse, merchaunt of Rone, for 4 mounghte of plaister of Paryshe, of him bought and delyvered at the Toure wharf, at 6*s.* the mounghte.

17. Rygate stone, at 4*s.* 2*d.* the ton.

18. Payd to Thomas Yerley of Kyngston, for two handropes to rere the rouff of the New Hall, ponderyng, 29*lb.* at 2*d.* the *lb.*

19. Six crowys of irne, servyng to raise the rouff of the New Hall, ponderyng, 104 *lb.* at 1½*d.* per *lb.* Thirteen pynnys servyng to joyne the ruff together of the New Hall, ponderyng, 46 *lb.* at 1½*d.* per *lb.*

LABOUR OF BRICKLAYERS, MASONS, AND CARPENTERS.

20. Bricklayers working in and uppon the foundations of the New Hall, every of them at 6*d.* the day. March, anno 23 H. VIII.

21. Free masons, at 3s. the weke, every of them working in freston uppon dorea, wyndowes, coynes for buttresses, and gresse tables for the Kynges New Hall.

22. Carpenters working uppon the flowres of the said Hall, every of them at 6d. the day. In March, anno 23.

23. Carpenters for working in their howre tymys and drynkyng tymys uppon the Hall rought for the hasty expedition of the same—every of them rated for every 9 hours 7d. in all emongs them. Joyners were paid at the same price. In May, anno 24.

MASONRY.

(Chiefly in the 24th and 25th of Henry VIII.)

24. Payd to John Ells of Wesmyster, fremason, for makyng and intayling of two bullyns in freston standing in the vowghte of the great baywyndow in the Kynges New Hall, at 10s. the pece.

25. Payd to John Whighte of Wynchester, fre mason, for working, karvyng, and gravyng, and intayllyng yn fre ston of 6 bokketts for 3 dorea of the New Hall, whereof 2 stond uppon the northe syde [now covered by the tapestry] and oon on the southe syde of the sayd Hall, by a bargin in taske, 6l.

26. Payd to John Wright, of Southe Memys, fre mason, for working, karvyng, and intaylling of 16 severalle fre stones for the repryses of the Kynges New Hall, wherof two of them curiously engraved wyth the Kynges armes, wyth the crowne, and two of the Kynges beste stande at the upper ende of the sayd Hall, and ten other of the sayd stones ingraved, five of them wyth roses, and other five wyth portocols, every of them wyth two of the Kynges beasts counteryng one agenst an other, stand on ether syde of the sayd Hall, and other rest of the sayd 16 stones ingraved with the letters H and R; every of them wyth the crowne stand in the four anguls of the same Hall, takeing for every of the sayd stones soo brought, clensyd, and fully fynyshed, by convensyon, 22s. 6d.

27. Payd to John Wright, free mason, for the working and makyng of a lyon and a dragon in ston, standyng at the gabyll ends of the Kynges New Hall, at 16s. the pece.

28. Also payd to the same John, for the working and makyng of 16 beest in freston, standyng uppon the crest at both the gabull ends of the said Hall, at 5s. 4d. the pece.

29. Payd to Thomas Johnson, of London, karver, for makyng of 29 of the Kynges bestes to stand uppon the newe batilments of the Kynges New Hall, and uppon the femerell of the said Hall, takyng for every of them so made and set up, 16s. 8d.

CARVING IN STONE AND WOOD,

(Executed chiefly in the 25th year of King Henry VIII.)

30. Payd to Richard Rydge, of London, karver, for the making of three pendentts hangyng uppon the femerall of the Kynges New Haull, reddy fenesshyd and set up, at 40s. the pece.

31. Payd to Richard Rydge, of London, karver, for couttyng and karvyng of a rose crowynd standyng in the crowne vought of the femerall of the Hall, 13s. 4d.

32. Also payd to Richard Rydge, of London, karver, for the making of 16 pendaunts standing under the hammer beam in the King's New Hall, at 3s. 4d. the pece.

33. Payd to Richard Rydge, of London, kerver, for the making of 28 pendaunts stondyng in the crosse mowntyn above the hamer beame in the Kynges New Haull, at 25s. a pece.

34. Payd to William Baldwyn, for lyke couttyng of 12 traylls standyng above the hamer beame in the Hall, at 12d.

35. Payde to Mychell Joyner, for couttyng of 26 spandrells standyng in the plum basys under the nether purloyns in the Kynges New Hall, at 20d. the pece.

36. Paid to Richard Rydge, of London, carver, for cutting and carving of 32 lintells wrought with the King's badges and the Queen's standing in the screens within the King's New Hall, 2s. 2d. the piece.

37. Payd to Richard Rydge, of London, kerver, for the making of 28 hedds, standyng uppon the fote of the arche over the syde of hathammerbeam, within the Kynges new hall, at 12d. the pece.

38. Payd to Mychell Joyner, for the making of 250 of the Kynges and Quenys badges, standyng uppon the caters within the said hall, at 5d. the pece.

39. Payd to the forsaid Richard Rydge, for the making of 20 pendaunts, standyng in the upper purloyns within the Kynges new hall, at 25s. the pece.

40. Payd to Thomas Johnson, of London, karver, for the making of 26 spandrells, to stand uppon the repryse under the hammerbeame within the Kynges new hall, at 40s. the pece.

41. Also payd to Ric. Rydge of London, karver for karvyng and couttyng of 2 grewhondes, oon lybert, serving to stande uppon the typpis of the vycys abowght the Kynges new haull, at 18s. 4d. the pece, by convencion.

SMITHS' WORKS AND MATERIALS,

(From the 23rd to the 26th years of King Henry VIII.)

42. Payd to John à Gnylders, smythe, for eight score and 10 lokketts, 25 stay barres, and 83 standards, serving for the lower traunsome of the wyndows of the new hall, ponderying 28 cwt. 92lb., every cwt. contevning 112lb., at 1½d. the lb.

43. John à Guylders, smythe, for 6 payre and oon odde hooke of ston hooks, serving for the new hall, at 1½d. the lb.

44. Payd to John à Guylders, smythe, for two payre of ston hooks, serving the two vysis at the west ende of the kynges new hall, at 1½d. per lb.

45. Payd to William Johnson, for 26 great pyller for the chaptrell of the bossell of the hall, at 13d. the fote.

46. Payd to John à Guylders, smythe, for 40 fodletts for the harnessyng of the great window at the est ende of the haull, and 12 lyke fodletts for two lyghts over the said wyndow, pondryng 33 lb., at 1½d. per lb.

47. Also, for two pynns of irne, for staves for the two bests of freston, standyng at the gabylls ends of the haull, ponderyn, two lb., at 1½d. per lb.

48. To John à Gwylders, smethe, for the great pryncypall vane baryng the close crowne, uppon the femerall of the Kynges new haull, 40s.

49. Payd to John à Guylders, for 16 vanys for the bestes, standyng uppon the battylment of the hall, at 4s. the pece.

50. Paid to the same for 16 standards, 6 staybars, and 32 locketts, serving for the great bay wyndow in the southe syde of the Kynges new hall, at 1½d. per lb.

51. Also, payd to John à Gwylders, for a payre of ston henges, serving the dore at the vyce fote goyng up to the batylmentes of the haull, pondryng 14 lb., at 1½d. per lb.

52. Also, payd to John à Gwylders, for 2 pair of stone henges, oon payre serving the store-yerde dore, by the serving place, the other serving a dore under the haull place stayre, ponderyng 27 lb., at 1½d. the lb.

53. Item, to John à Gwylders, for 3800 of myddyll brodds, at 12d. the hundreth, spent uppon the croke and dubbers in the kyngs new haull.

54. Payde for 250 of great brodds for the jowl-pesys in the sayd haull, at 2s. the 100.

55. Two thousand twopenny nails at 10d. the 1000, for the selyng bourde in the upper rouff in the hall.

56. Two hundred of great broddes for the skrenys in the Kinges new haull, price, the hundred, 23s. 4d.

57. Payde to Raynalde Warde, of Budley, for 7350 of dubbyll tenpenny nayles inglys, at 11s. the 1000.

Also, 2000 of synggle tenpenny nayles, at 5s. 8d. the 1000.

Also, 12,000 of sixpenny nayles, at 3s. 6d. the 1000.

Also, 5000 of fivepenny nayles, at 2s. 10d. the 1000.

Also 4000 of fourpenny nayles, at 2s. 4d. the 1000.

Also 1500 of rought nayles, at 10d. the 1000.

CARPENTERS' MATERIALS.

58. Payd to Robert Wodlonde, of London, carpenter, for 150 of sesnyed playnche burdde, serving for the lenyng plase in the nether ende of the haull, and the lenyng plase before the Kynges chamber dore, at 3s. 2d. the hundred.

59. Also, to Fraunsys Stykrayd, of London, carpenter, for 2000 of fine selyng bourddes, at 31s. 13d. the thousand, for the vaught in the Kynges new haull.

60. Item, for 420 foote of vent and creest for the haull, at 6d. the foote.

61. Also payd to Willm. Wethersbe, of London, carpenter; for 6 payre of scruse, at 5s. 2d. the payre, serving to rayse the flowre of the haull, with 4d. for lande carriage of the said scruse from Busshyps Gate to Barnerdes Castyll; in all 31s. 4d.

62. Also payd to John Bartlymew, of Marlow, for batlage of the said scruse from London to Hampton Court, 4d.

PLUMBERS' WORK.

63. Payd to Thomas Ostley, stapuller, for 18 fother 12 cwt. 3 quarters 21 lb. of leade, to cover the Kynges New Hall, at 4l. 7s. 8d. the ffother.

64. Also payd to Thoms. à Coon, the Kynges sergeunt plumber, for one hundred wait of sowther [solder], of hym bowght and delyveryd at Hampton Court, conteynnyng 512lb. at 4d. the lb. for sorderyng the pypys abowght the Kynges new hall.

GLAZIERS' WORK.

(In the 25th and 26th years of King Henry VIII.)

65. In the two over lyghts at the gable endes of the hall, 8 panys new sett, containing 54 fote, at 5d. the fote.

66. Also the hernessyng of the two great windows at the gabyll ends of the said haull, containing 70 fots, at lyke pryce, 29s. 2d.

67. Paid to Galyon Hone, the Kynges glasier,—In the two great wyndowys at the ends of the haull ys two great armys, with four beestes in them at 6s. 8d. the pece. Also in the said wyndows in the haull is 30 of the Kynges and the Quenys armys, pryce the pece 4s. Also in the wyndows in the said haull ys 46 badges of the Kynges and the Quenys, pryce the pece, 3s. Also in the windowys in the sayd haull ys 77 sryptors with the Kynges worde, pryce the pece, 12d.

68. Payd to Galyon Hone, the Kynges glasiar, for glasyng in the haull 11 syde wyndows, every wyndow of 8 lyghts, every lyght conteynnyng 11 foot, whyche emownteth in every wyndow, besydes the hernessyng, 88 foott, at 5d. the fote.

69. In the gabull wyndow at the est end of the haull ys oon armys of the Quenes new sett, 6s. 8d.

THE PAVING OF THE HALL.

70. Payde to John Burdde, of Chesyllhurst, for 6080 of playne tyles, of hym bowghte and delivered at Hampton Courtt, for to pave the Kynges new hall, at 26s. 8d. the thowsand, by convention—8l. 11s.

71. Empcion of tallow candells spent by the workmen in the nyghte tymes uppon the pavyng of the hall, for the hastye expedition of the same, at 18d. the dosyn.

72. Also paid to John Church, of Chersey, for pavyng-tyl for the haull, of hym bought and delivryd at Hampton Court, at 18s. 4d. the 1000.

73. Payd to William Kyng John Hobbs, fremason, for hewyng and setting the pavyng of the herthe in the Kynges new hall, of Rygate ston, conteyning 36 fote, at 1½d. the fote.

74. Payd to Robert Burdges, bryklayar, for pavyng of the haull, by convencion, 53s. 4d.

PAINTERS' AND GILDERS' WORK.

75. Payd to John Hethe, payntour, of London, for the payntyng of 6 great lyons standing abowght the batyllmentt of tymber worke uppon the Kynges new haull, theyre vaynys gylte with fyne golde and in oyle, price the pece, 20s.

76. Also to the same, for gyldyng and payntyng of 4 great dragons, there vanys layde wythe oyle, pryce the pece, 20s., servyng for the said battylment.

77. Also to the same, for gyldyng and paynttyng of 6 grey-hownds, three vanys wyth oyle, price the pece, 10s., servyng the said batyllment.

78. Also of 4 lyons, servyng for the femerall, with there vanys layde in oyle, price the pece, 20s.

79. Also of 4 dragons, servyng the said femerall, with there vanys layde in oyle, price the pece, 20s.

80. Also of 4 greyhounds, wyth their vanys layde in oyle, pryce the pece, 10s.

81. Also of a great lyone, crownd, baryng a great vane, layde in oyle, servyng the toppe of the femerall, pryce 26s. 8d.

82. Payd to Henry Blankston, for gyldyng and payntyng of two vanys, servyng the bests of freston stondyng at the end uppon the haull, oon of the Kynges armys, the other of the Quenys, wrowghte wyth fyne golde and in owyle, price the pece, 4s.

83. The guyltyng and payntyng of bests: also to Henr. Blaynston, of London, paynter, for the guyltyng of 4 lyons holdyng 4 phanes, wyth the Kynges armys gylte uppon both sydes, every lyon guylde, all the uppermost part and the nether part paynted

after a lyon colour, and every lyon stondyng uppon a case paynted whyght and grene, at 20s.

84. Also payd to John Hethe, paynter, of London, for bysyng of 236 fote bourde in the femerell of the Kynges new hault, at 2d. the fote, 39s. 4d.

85. Also to the same, for layng of the joull pecys rownde abowght the hault with grene merbyll in oyle, and for byssyng of a casment in the joull pece at the nether ende of the hault, by convencion, 3l.

86. Payd to John Hethe, and Harry Blankstone, for 10 armes of the Quenes, of the largest sorte, standyng abowght the bordder uppon the jowle pece, in the Kynges new hall. 18 making the yerde square, that is, half a yerde, and oon badge over pryce for moldyng, paynttyng, and gyldyng with fyne golde and bysse, 12s. 8d.

87. Payde to the said John Hethe, for gyldyng and payntyng 272 badges of the Kyngs and the Quenys, standyng abowght the voughte, and the caters within the Kynges new hault, at 12d. the pece.

88. For guyldyng and payntyng of 28 hedde, standyng uppon the hammer beamys in the rouff of the said hault, price, the pece, 2s.

89. Also, for laying of townges of the Kynges best and the Quenys, of antyk worke, standing in the spanderell, and the beamys with yellow, concernyng to the same, in oyle, price 2s.

90. Also, payd to Robert Skynge, for mowldyng of 36 badges, standyng in the crest above the evys pece, in the Kynges new hault, in the hault pace, at the nether ende of the hault, and in the casments rownde abowght the hault, at 3d. the pece.

91. Payd for gyltting and payntyng of the said 36 badges, at 12s. the pece.

92. Paid to Henry Blankston, for 4 of the Kynges wordes in the casement of the hault pase, in the nether ende of the hall, in Gryke letters, with fyne gold gylte, price, the word, 2s.

93. Payd to John Lyam, of London, groser, for cwt. of redelede, for colaryng the barres of the hall wyndows, 13s. 4d.

94. Payd to the same John, for 6 gallons and a pottell of paynters' oyle, at 18d. the gallon, servyng the said wyndows, 9s. 9d.

95. Paid to William Haydon, of London, for a pound of brystyll, servyng to pensell the hall abowght, 6d.

96. Payd to John Spenser, of Hampton, for a lode of hay, to be burnyd for pensellyng abowght the hall, 9s.

97. Empcion of paynters' stuff, payd to Henry Burd, grocer. of London, for 12lb. of white leade, at 2d. the lb.

Item, for 4 lb. of rede leade, at 2d. the lb.

Item, for 2 lb. of spaltain, at 4d. the lb.

Item, for a lb. of verdygresse.

Item, for a lb. of maskett.
 Item, for 4 ounces of synaper blake, at 10d. the ounce.
 Item, for 2lb. of Spernys oker.
 Item, for a lb. and 3 quarters of byse, at 8d. the lb.
 Item, for half a pound of vermylon.
 Item, for a swanes quylle and goos quylle, 4d.
 Item, for a hundred greys tailla, 6d.
 Item, for 2 lb. of verdyltor, at 16d. the lb., 2s. 8d.
 Item, for a galon of paynters oyll, 16d.
 Item, for 4 lb. of blake chalke, 4d.
 Item, for a lb. of vernysse, 6d.
 Item, for 6 lb. of Spanysse white, 3d.
 Item, for half lb. of spong, 2s.
 Item, for a lb. of markyng stones, 8d.
 Item, for a quire of paper riall, 6d.
 Item, for a lb. of Ffiaunders heyre, 4d.
 Item, for a dozen of grene ffoyl, 4d.
 Item, for a quart of pyncke, 6d.
 Item, for 4 skeynys of fynne thredd, 2d.
 Item for a lb. of drye flowre.

[These extracts exemplify the character and the extent of the painted decorations which were carried throughout the palace—to the painting even of the “chymney shafts.”]

Paid to Henry Blankeston, of London, paynter, for payntyng of 193 posts with whyte and grene and in oyle, every poste conteynyng 2½ yerdes, deippe, at 16d. the yerde, standyng in the Kynges new garden.

The badges about the bower in the King's withdrawing chamber, gilt with fine gold and bysse, set with other fine colours, 21s. the yard.

97.* WAGES OF LABOUR.

FREEMASONS.—The master (John Molton) at 12d. the day. The Warden (Wylliam Reynolds) at 5s. the weke. Setters (twelve in number) at 3s. 6d. the weke each. Lodgemen (fifty-six named, and the cost placed against each name,) each 3s. 4d. the weke. Hard hewars (one at 4s.) ten at 3s. 4d. the weke.

CARPENTERS.—The Master at 12d. the day. The Warden at 8d. the day. The rest, being, “prentises,” receive from 4d. to 8d. the day.

BRICKLAYERS.—The Master at 12d. the day. The Warden at 8d. the day. Fifty-four at 7d. the day. Three at 6d. Seventeen at 5d. Four at 4d. the day.

JOYNERS.—The Master at 10d. Seventeen others, who are named, received 7d. the day. One 6d. Two 4d.

PAYNTERS.—The Master at 12d. Three at 8d.; and one “grinder of colers,” at 5d. the day.

PLAYSTERERS.—The Master at 8*d.* Three others, named, at 7*d.* the day. Serveters to the playsterers at 5*d.* the day.

PLUMMERS.—Three at 7*d.* the day.

WEDERS AT THE MOUNTE.—Two at 3*d.* the day, every of them.

SAWYEARS.—Fifteen, who are named, at 12*d.* the day.

A Fesaunde Keeper, at 6*d.* the day.

A Gardener, at 6*d.* the day.

Scaffalder, at 6*d.* the day.

For making of hodds, and helping to scaffalde, at 6*d.* the day.

CARTTERS.—One at 16*d.* the day. Thirteen at 14*d.* the day. Thirteen at 12*d.* the day. These payments, no doubt, include the hire of horses.

LABORERS.—One hundred and seventy, received 4*d.* the day.

MISCELLANEOUS.

98. Makyng, karvyng, and intailyng of the Kynges armes standyng in thre tables of fre ston over the great gat.

99. Also paid to Edmund More, of Kyngston, fremason, for makyng, karvyng, and intailyng of the Kynges armes in thre sondry tables of fre ston, with severall bouders of antique worke and certen of the Kynges best, holding up in a shilde the Kynges armes, with the garter, poises, and scripture ingraved, and the crown imperiall wrought after the best facion; wherof oon of the said tables conteyninge 5 fot and oon inche oon way, and 6½ fot an other way, standythe over the great gate comyng into the Base Court, and the second table of like mesure standithe over the inner part of the same gate, and the third table, conteyning 5 fot oon way, and 3 fot and 5 inches the other way, standithe over the utter part of the gate comyng into the inner court; in all for fornyshyng and setting up of the said thre sondry tables, with severall armes aforsaid, by convencion, 34*l.* 4*s.* 10*d.*—October 23. H. 8.

[The costs of numerous like carvings are registered.]

100. Payde to Edward Arnolde, mason, for hys cost and expenses rydyng in to Northe Hamptonshere, Bedfordshere, and Huntynghon shere, wythe the Kyngs Comysshen to rest and take up freemasons, by the space of 5 dayes, at 8*d.* the day, over and besyd hys dayes wages for hymselfe and hys horsse, 3*s.* 4*d.*

101. Digging, moulding, setting and burning of bricks delivered at the brick kiln within the King's Park at Hampton Court at 2*s.* 10*d.* the thousand, by convention.

102. Item, to Antonye, clockmaker, of Westminster, for 3 new dyalls for the new orchard, at 4*s.* the pece, 12*s.*

103. Item, payd for a ronnyng glasse for the workmen and other, to keep ther oures trewly at all tymes, 8*d.*—22 H. 8.

104. New Normandy glasse, at 5*d.* the fote.—22 H. 8.

THE GAME AND PARKS.

105. Makers of buries for blake conyes in the new warren, were paid 15*d*.

106. Paid to Robert Bing, of the Wyke, smythe, for a great long nagre of irne, to make and bore cony holes with in the Kyng beries new made for blake conyes in the warren, ponderying 19 lb. at 1½*d*. the lb.

107. Bought in Kyngston mercatt, for the Kynges fesaunds, 4 boshells of whete, at 14*d*. the boshell, and 4 boshell of wots, at 4*d*. the boshell; white bred was also bought for the Kynges fesaunds.

108. Eyggs and courdds for the bryngyng up of the yowng fesaunds, 4*s*.

109. Eyggs for the fesaunds for to eytt, a horse to carry ants from sondry wodds and other plasyds for the said fesaunds.

110. — Bushells of hemp seed for the pheasants, at 2*s*. 2*d*. the bushell.

111. 8 sitting hens, to sit and bring up the young pheasants, at 6*d*. a piece. Also for the young partrydges and the fesaunds.

112. To fesaund keeper for knytting of a nett for oon of the fesaunds howsya, the Kyng fyndyng threde thereto, by convenyon, 6*s*.

113. New hows where as the Kynges cocks and the hennys ys put in the olde garden.

114. Quyksett of whyte thorne to sett a bowght the new parke nexte unto Hampton Towne, at 3*s*. 4*d*. the thousand.

115. Mowers of braken [furze] in the park, by the King's commandment, received 6*d*. the day.

116. Payd to Thomas Creston, carpenter, for makyng, fram-yng, and setting up of a new berne in the northe est part of the parke, to kepe haye in for the Kynges dere, by convencion, 46*s*. 8*d*.

NOTE C.

Names of the various parts of the Palace, taken chiefly from the accounts of works at Hampton Court, temp. Henry VIII., also from Cotton. MS., Vesp. cxiv., and the Parliamentary Survey of A.D. 1653, Harl. MS., 599, &c. Perhaps some parts had more names than one.

COURTS.

Outer Greene Court.
First Grene Court, or Base Court?
A Second Grene Court?
Inner Court where the Fountain standeth; or Inner Court

beside the Chapel; or Stone Court with a Fountayne.
Conduit in the Base Court.
Cloyster Grene Court.
Back Court,

GALLERIES.

The Water Gallery.
The Long Gallery.
Two Galleries in the Utter Courte.
Galary where St. George standeth.
Middle Gallery.

ALLEYS.

Old Bowlyng Alle.
Close Bowlyng Alle.

YARDS.

Pond Yard.
Tilt Yard.
The Fesaunde yard next the Greate Orchard.

BRIDGES.

Brydge before the Kynges Gate.
Arched Bridge built over the Moate.
Bridge going into the Park.
New Bridge with the Draw
Brydge cummyng owt of the Kynges new Garden.

GATES.

Great Gates uppon the Stoon Brydge.
Posterne Gate.
First Great Gate.
Great Gate coming into the Base Court.

BUILDINGS.

The Chappell.
Confessary.
The Tennys Plays.
Middle Bancatt House towards the Thames, within the King's new Garden.
Bancatt Howses, north-east

and north-west, in the Great Orchard.
Great House of Easement over the Moat.
The Vestrye.

CHAMBERS ASSIGNED TO THE KING.

The King's New Haul.
Watching Chamber.
Lybbarary.
Dynyng Chamber.
Prevey Chamber.
Withdrawing Chamber.
Holiday Closet.
Prevey Closet.

CHAMBERS ASSIGNED TO THE QUEEN.

The Queen's Withdrawing or Raying Chamber
Waityng Chamber.
Chamber of Presens or Dining.
Lodgeyng Chamber.
Stylling Chamber.
Bed Chamber.
Long Gallery.
Holyday Closett.

OTHER CHAMBERS, ETC.

The Counsell Chamber.
My Lady Elisabeth's Chamber.
The Pages' Chamber.
The Prynses' Watching Chamber.
Hall Pase Stair.
The New Hall Pas.
Rockyng Chamber.
The Wayghyng Chamber.
The Nurssary under the Quene's Lodgyng.
The Legate's Chamber.
Sixteen Chambers over and about the Gate, north and south, in the Base Court.

OTHER CHAMBERS, ETC.

Five "Double" Lodgings in the Inner Court.

Ten "Double" Lodgings in the Second Courte—one, "where-as the maydes lye"—and 3 Single Lodgings.

Twenty-one "Double" Lodgings in the "Utter" Courte. In the Towers without the Gate, ten Lodgings.

OFFICES.

Privy Larder.

Pantry.

Chawndry.

Waveray.

Larder.

Pastyre.

Confectionarie.

Sellery.

Buttery.

Spysary, or Spicerie.

Sawbery.

Lawndry.

Scoollerie.

The Ewry.

New Kitchen.

Great Kitchen.

Privy Kitchen.

Kechyns near the Mounte.

Vetellyng House in the Carpenter's Yard.

The Washyng Howse.

The Scaldyng Howse.

The Boyling Howse.

The Pytcher Howse.

Pay Howse.

Jouell, or Jewell Howse.

Still Howse.

Cole Howse.

Fysshe Howse.

Counting Howse.

Feather Howse.

Hott Howse.

Privy Bake Howse.

Storehouse for the Kynge's Toles.

Kynge's New Stable.

Stable Coach Howse.

Store Cellars.

Quene's Stables.

Porter's Lodge.

The Great Lodge.

GROUND, ETC.

(See next page.)

Howse Parke.

Middle Parke.

Bushie Parke.

Bushie Old Parke.

The New Parke

Hare Warren.

Hounslow, or Great Heath.

The Course.

The Paddock.

The Conduit Close.

Hampton Court Grene.

The King's Meade.

The Middle Meade.

The Upper Meade.

Tenn acres piece.

Five acres piece.

NOTE F.**THE GARDENS.**

Researches have enabled us to give some information of these gardens in their earliest state. Perhaps some negative evidence is afforded by the fact that the "Gardyners of Yorke Place brought

cherys, and herbes, lettuge, peres, damsons, philberts, and oranges, and sydrons, swete oranges, swete lemons, pomegranetes, streburys, and grapes," for Henry VIII.'s use, as his privy purse expenses inform us. From the accounts of works here in Henry VIII.'s time, we have made the following extracts of purchases, which, considering our scanty knowledge of early horticulture, may not be unwelcome:—

"Swete Williams at 3*d*. the bushell. Gillavers alippis; gillavers, mynts, and other swete flowers."

"You, genaper, and holly, at 2*d*. the pece."

"Small setts of woodbyne and thorne, at 5*d*. the hundrythe."

"Quycksetts" were bought for "the Tryangell at the Mounte." Four "holyyf treys" purchased at "3*d*. a pece."

"600 chery trees at 6*d*. the hundred."

"Appul trees and payr trees for the new garden, at 6*d*. the pece."

"200 yowng treys of oke and elme, five score to every hundred, at 12*s*. 6*d*. the hundred, to sett in the Kyng's great orcharde."

"100 roseais, at 4*d*. the hundred."

"Payd to Ales Brewer and Margaret Rogers, for gatheryng of 34 busshells of strawbery rot, primerose, and violettis, at 3*d*. the bushell."

"Item, to Mathew Garrett, of Kyngston, for setting of the said rot and flowres, by the space of 20 days, at 3*d*. the day."

"Payd to John Hutton, of London, gardener, for boulder of rosemary of 3 yeris olde, to sett about the Mount in the Kynge's new garden, 2*s*. 6*d*."

Women weeding in the King's new garden received every of them 2*d*. the day.

The watering of the garden at like price.

The following gardens are mentioned—"The New Garden," "the Lytell Garden," the "Privy Garden," the "Great Garden," the Pond Garden, Mount Garden, Kitchen Garden, Knott Garden, the Privy Orchard, the Great Orchard, the Ould Orchard, the Arber in the Great Garden."

In the auditors' first book of Privy seals, 26th Elizabeth, are recorded the payments made to a "certayne Frenchman that hath taken in chardge the *reformation* of our gardens at Hampton Court." He appears to have "trimmed and new made" the same. Hentzner, who visited the gardens in the same reign, describes them "as most pleasant; here we saw rosemary so planted and nailed to the walls, as to cover them entirely, which is a method exceeding common in England."

The alterations made in succeeding reigns are noticed in the text, (page 50.)

NOTE E.

An Abridgment of the Parliamentary Survey of the Mansion House of Hampton Court, with its appurtenances. Now first printed.

ONE greene court, inclosed, beeing the *outer court* of the sayd howse, and lying west thereof, conteyning 3 roodes and 27 perches, more or lesse.

One range of building, beeing the *front* of the mancion howse aforesayd, *westward*, built with brick and covered with leade, conteyning in length, from north to south, (excluding the north and south wings of the said buildings), 152 ffoote of assize, or thereabouts, in the middst whereof is the *first greate gate*, or entrance into the sayd howse, leading through an *arched bridge built over the moate* that lieth betweene the saydd range of building and the outer greene court aforesayd. [This is the present west front, but the bridge was removed probably when the centre was restored.]

One other greene court, beeing the *first court* within the sayd howse, conteyning in length, from north to south, 152 ffoote, and in breadth, 144 ffoote. [Now called the First Court Yard.]

One range of brick building, covered part with tyle and part with leade, standing on the north syde or end of the last mentioned court, containing in length, from west to east, 184 ffoote, and in breadth 24 ffoote, or thereabouts.

One range of the like building, scituate on the south of the sayd court, opposite to the last mentioned range, and of like dimension.

On the south of the last mentioned range, and also of the two next mencioned ranges, was the *Pond Garden*, otherwyse the *Pond Yard*, the dimensions of which are stated. Its boundary on the south was "the greate wall adjoyning to a certayne way by the river syde, called the *Towing Place*."

One range of building on the east part of the sayd second greene court, and fronting the entrance thereinto, built with brick, and covered (for the most part) with leade, conteyning in length, from north to south, 203 ffoote, breadth 17 ffoote, or thereabouts, in the midst whereof is the gate or passage into the court or yard next mentioned.

One *other court* or yard, paved with stone (*with a ffountainne standing in the midst thereof*), conteyning in length, from north to south, 144 ffoot, and in breadth 80 feet, or thereabouts.

[Two ranges of Buildings, without names, are stated to be on the north and south of the Stone Court.]

One other court, commonly called the *Cloyster Greene Court*,

conteyning in length, from north to south, 104 foot, and in breadth 98 foot.

A range lying on the west syde of the sayd *Cloyster Court*, conteyning 40 foot in breadth.

A range scituate on the north part of the *Cloyster Court*, containing in breadth 32 feet.

A range adjoining to the same, scituate on the south of the said *Cloyster Court*, and conteyning 52 ffoote in breadth.

[The Privy Gardens and Mount Gardens were on the south of the last mentioned range, and contain 3 acres and 1 roode.]

One range, built with brick and covered with leade, standing on the east part of the *Cloyster Court*, conteyning in breadth 32 ffoote, under which is a passage into a large peece of pasture grownd, called the *Course*.

Severall other buildings, together with the severall yards or courts lying betweene and amongst the sayd buildings, which do abutt east upon the said *Course*, north upon the *Paddock*, west on the *Kitchin Garden*, and doe adjoyne south to the back part of the range of building (before mentioned), which standeth on the north part of the *Cloyster Court*.

One long range, with several additionall buildings neer or adjoining to the same, wherein is included the north wing of the front of the sayd mansion howse, lying behind or on the north parts of the north ranges of the sayd *Greene Court*, and *Stone Court* aforesayd. The *Kitchin Garden*, lying behind the last mentioned buildings, abutting west upon part of the *Tilt Yard* wall, and north upon the *Ould Orchard*, conteyning 3 acres, more or lesse.

The materials of all the before-mentioned buildings, &c. were valued at 7770*l.* 13*s.* 5*d.*

The *Paddock* lay on the east part of the *Ould Orchard*, and the latter, containing 8 acres 2 roods, lay on the east from part of the *Tilt Yard*.

A pasture grownd, with the appurtenances, called the *Tilt Yard*, inclosed with a good brick wall, abutting westward upon the way that leadeth by the *Greene* to *Hampton Court* ferry. 9 acres 1 rode. And all those five buildings or *Towers*, with their appurtenances, built with brick and covered with leade. Three of which *Towers* are standing in the sayd *Tilt Yard*, and the other two part in the sayd *Tilt Yard* and part in the *Old Orchard* aforesayd; which three parcels of grownd last mentioned doe conteyne together 17 acres 3 roodes.

The *Greate Howse of Easement* stands over the *Moate*, with other buildings.

All those severall buildings and towers, with their appurtenances, commonly called the *Ffeather Howse*, and the *Hott Howse*, with

the *Store Cellars* betweene the sayd howses, formerly called the *Old Bowling Alley*.

The *Still Howse* and the *Water Gallery* stood partly on the *Towing place*, close to the river syde, and all the yards, courts, and gardens, belonging to and used with the sayd buildings, or any of them. All which premises doe abutt upon the *Mount Garden* wall to the north, and on the *Howse Parke* west.

All those three several buildings, with the yard and other apurtenances belonging to all and each of them, heretofore used as a *Privy Bakehouse*. A *Poultry Office*, and a *Scalding Howse*, scituate in the sayd *Outer Greene Court*, having the sayd court north, the *Wood-yard* and office east, and the *Towing-place* south.

The *Toye*, now used for a victualling howse, scituate neere unto *Hampton Court Fferry*, adjoyning on or neere the south-west corner of the wall of the *Outer Greene* court.

Various messuages, &c., upon or neere to the greene, commonly called *Hampton Court Greene*, on the west syde of the way to the *Fferry* place.

The ground called *Hampton Court Greene*, on the west side of the wall of the *Tilt Yard*, and on the south of the *Middle Park*, 29 acres.

Inclosed ground, called the *Howse Park*, between the *Course* and the *Towing place*, with the buildings thereon, 363 acres 3 roods, 199 deer; valued at 199*l*.

The *Course*, fenced with a wall, on the highway leading from *Kingston* to *Hampton Court*, 144 acres.

Three meadows, called the *King's Meade*, the *Middle Meade*, and the *Upper Meade*, 91 acres, 1 rood.

The *Tenn Acres* and the *Five Acres*, containing 18 acres, between the *House Park* northwards, and the *Towing Park* southwards.

The *Hare Warren*, 380 acres, bounded westwards by the wall belonging to the *Middle Park*, northwards and eastwards by the common fields belonging to *Tuddington* and *Kingston Wick*.

The *Middle Park*, between the *Hare Warren* and *Bushie Park*, bounded northwards by *Hounslow Heath*, and southwards by *Hampton Court Greene*, 370 acres 1 rood.

Bushie Park, between the highway leading from the river of *Thames*, from *Hampton Towne* to *Hampton Court* and *Hounslow Heath*, 350 acres, 3 roods, 16 perches, consisting of *Bushie Old Park*, 183 acres, 21 perches; *Bushie New Park*, 23 acres, 2 roods, 23 perches; other ground, 144 acres, 12 perches.

Conduit Close, adjoining to the high way leading from *Hampton Towne* to *Cheston*, with a *conduit head*.

The "annual values," 1204*l*. 0*s*. 4*d*. The total of the grosse values is 10,765*l*. 19*s*. 9*d*.

5th April, 1653.

On the Parliamentary Journals of 26th Sept. 1653, it is thus entered :—" Ordered, That the house called Hampton Court, with the outhouses and gardens thereunto belonging, and the little park wherein it stands, be stayed from sale, until the parliament take further order."

NOTE F.

Tapestry at Hampton Court in the time of Wolsey—Bibl. Harl. 599.

HANGINGS bought of Richard Gresham, the 22 day of Decembre, anno 13th regni Regis Henrici VIII.

For the parloure next the cellar barre at Hampton Courte—Ten peces of the story of Jacob.

For the next parloure—Eight peces of hangings of the story of Susanna.

For the next parloure—Seven peces of hangings of the story of Judyth and Holyfernes.

For the Legate's chaumber at Hampton Courte—Nine peces of hanging of the story of the 7 deedly synnes.

For the chaumber over the Ewry—Seven peces of the story of Salamon.

For the next chaumber over the Porter's Lodge—Seven peces of the story of Sampson.

For the great chaumber over the gate of the Base Court—Nine peces of the nine worthys.

For the seconde chaumber over the gate of the Base Court, over the south side of the same gate—Six peces of the story of Ester.

For the inner chaumber to the seide seconde chaumber—Six peces of the storye of Samuell.

For the thirde chaumber over the seide gate, over the southe side—Five peces of the storye of Tobye.

For the fourth chaumber over the seide gate, over the southe side—Six peces of the storye of oure Lady.

For the inner chaumber to the 4th chaumber over the gate of the Base Courte, on the south side of the same gate—Four peces of the storye of Moysea.

For the fifth chaumber on the south syde of the seide gate—Five peces of the storye of Tobeas.

For the inner chaumber to the same fith chaumber—Four peces of the storye of Estrogeas.

For the seconde chaumber over the Poorter's Lodge of the Base Courte—Seven peces of the storye of Forlorne Sonne.

For the inner chaumber to the secunde chaumber aforeseide—
Five peces of the storye of Estrogeas.

For the third chaumber over the seide gate, over the northe
side—Seven peces of the storye of David.

For the fourth chaumber over the Porter's Lodge in the Base
Courte, on the northe side—Seven peces of the storye of Samuell.

For the inner chaumber next unto the seide fourth chaumber—
Four peces of the storye of Moyse.

For the fifth chaumber over the seide Porter's Lodge, over the
northe side—Five peces of the storye of Joseph.

For the inner chaumber next unto the fifth chaumber over the
Poorter's Lodge, on the north side of the gate in the Base Courte—
Four peces of the storye of Emelyk.

NUMERICAL CATALOGUE
OF THE
PICTURES AT HAMPTON COURT.
WITH NOTES AND ILLUSTRATIONS.

INTRODUCTION.

At the period when this palace was erected, the principal decorations of the interiors of buildings were, as we have mentioned already, "pieces of arras and of tapistrie." Pictures detached from the walls were rare in England, though Raffaele and Leonardo da Vinci were busy creating them, with great triumph, in Italy. From the earliest periods since the revival of art, walls themselves had been decorated with pictures, painted sometimes in fresco—sometimes, perhaps, in oil, and in other vehicles. The principal structures of those times, so adorned, belonged to the great mother of the arts—the church; partly because the church, naturally the most educated, knew the value of the arts as handmaidens of devotional feeling; and partly, no doubt, because the ecclesiastical buildings themselves rested comparatively safe from spoliation amidst the rude wars of the age. It might be proved, from existing examples, that the walls of the ecclesiastical buildings of our own country were as fully decorated, and at an equally early period, as those of Italy and the east; whether by such great painters as Cimabue and Giotto, it may be reasonable to doubt, as no paintings remain to testify the fact. Possessing architecture and sculpture as excellent as that of Europe in general, it seems fair to presume that our modes of pictorial decoration were not inferior to those of the same age abroad. "We should dwell on the fact," states a real authority, Mr

Eastlake, "that the arts in England, under Henry III., in the thirteenth century, were as much advanced as in Italy itself; that our architecture was even more characteristic, and freer from classic influence; that sculpture, to judge from Wells Cathedral, bid fair to rival the contemporary efforts in Tuscany, and that our painting of the same period might fairly compete with that of Sienna and Florence." Had not the Reformation stepped in, and discouraged all art—architecture, sculpture, music, painting,—there seems no reason why the English should not have had an historical school of painting worthy to rank with the past great schools of Italy.

When Hampton Court first became a palace, the pictures which adorned it were called either tables, i. e., painted on wood, or stained clothes—i. e., painted on canvas.

Throughout the accounts of Hampton Court, the following are the only notices I have found relating to pictures painted expressly for the palace. They occur, in the first instance, in the 22 Henry VIII., and are afterwards repeated *totidem verbis*.

Payntyng of dyvers tabillis as ensuyth:—To Antonye Tote, paynter, for the payntyng of 5 tables stondyng in the Kyng's Lybarye. Firste one table of Joachym and Sent Anne.

Item. Another table, howe Adam dylydd in the grownde.

Item. The third table, howe Adam was droven owght of paradyce.

Item. The 4th table, of the buryenge of our Lord.

Item. The 5th table, beyng the laste table of the buryeng of our blessyd Ladye.—The sayd Antonye takyng for the sayd 5 tablys, by a bargayn in gret, 6*l*. 13*s*. 4*d*.

The payntyng of 4 tablys in the Kyng's Closet:—

Item. To Antonye Tote, paynter, for the payntyng of 4 great tablys—that is to say, one table of our Lady of Petye; another table of the 4 Evangelysts; the third of the Mawndyth. The fourth . . . the sayd Antonye takyng for the sayd tables, by a bargayn wyth hym made by great, 20*l*.

This Anthony was called "Toto del Nunciato." Lanzi says he was one of the best Italian artists who visited England. "Che gl' Inglesi computano fra miglior Italiani, in quel secolo, nella lor isola." See "Archæologia," v. 18, p. 324.

In another Exchequer volume (Chapter House, C. 5, 10,) I found the following, which appears to have been registered as early as 6 Henry VIII.:—

"Payntors drawing the Towne of Bullon and grounde aboute the same—John Crust and his servant 13 days, at 12*d*. by the day.

Divers colours and stuff bought for the same:—

First, paid for 3 ells of linnen clothe	-	-	-	2 <i>s</i> .
Item for half a pound of vermeleon	-	-	-	5 <i>d</i> .

Item for half a pound of whitelede	-	-	-	1d.
. reade lede	-	-	-	1d.
. verdgreace	-	-	-	8d.
. Spaynysh brown	-	-	-	1d.
. . . 1 quarter of orpiment	-	-	-	4d.
. . . 1 lb. of yellow our	-	-	-	2d.
. . . 1 qrt. of gume armonyck	-	-	-	4d.
. . . 1 unce of flory	-	-	-	2d.
. . . 1 unce sangwyn dracones	-	-	-	16d.
. . . 1 qrt. of oyle	-	-	-	5d.
. . . a botell of erth	-	-	-	1d.
. . . for paper and brystyll	-	-	-	6d.
. . . for 1 lb. glewe	-	-	-	4d.
. . . for threde	-	-	-	1d.
. . . 1 lb. of rooset	-	-	-	16d.
. . . $\frac{1}{2}$ lb. generall	-	-	-	6d.
. . . 1 dossen pott for colors	-	-	-	6d.
. . . a great pott of erth	-	-	-	1d."

But in the inventory of Henry VIII.'s goods, &c., taken 1 Edward VI. (Bib. Harl. 1419,) the following tables are specified as being in this palace:—

IN THE LONG GALORIE.

Two tables containing Christe hath suffred, and holden by our Ladie and others.

A table of our Ladie and St. Elizabeth, with a curteine of grene and yellowe sarcenet.

A folding table with Criste uppon the crosse.

A Picture of my Lorde Prince.

Another table of our Ladie and her Sonne, having a sarcenet curteine.

A table of alabaster of our Lord, our Ladie, and another lytle childe; with Ave Regina &c. uppon the folding.

Two lardge folding tables of the 3 Kings of Colleyne, with a curteyn of grene and yellow.

Another table containing one setting under a clothe of estate with a crownet, certen doctors and other people in harnais by him, with thies words, Rex prudent, &c., with a curteine of grene and yellowe sarcenet.

A large folding table, containing the newe lawe and passion of Christe, of mother of peerle.

A table of our Ladie and her Sonne, painted, with a curteine of greene and yellowe sarcenet.

A table of the Busshopp of Rome, and the foure Evangelists casting stones uppon him.

A folding table of our Ladie, having her Sonne uppon her lappe.

A table containing a man embrasing a woman, she having a dagger in her hande; with a curteine of grene and yellow sarcenet. (A similar curteine is specified with all that follow.)

A table containing two children playing with a lambe.

A table containing a man and woman weighing money.

A table of our Ladie and two children.

A table conteyning a woman beringe the barnacle.

A fayer table containing St. Jerome.

A table of alabaster, containing a storie of the Baptisme of Criste.

TABLES FOR AWTERS AT HAMPTON COURTE.

Fyrste, a table, being a yarde in high, having 2 leves, with an image of Jesus and other seyntes therin wrought.

Also a table of the 3 Kinges of Coleyne offring unto Criste.

Another table of the Trynyte, having no leevys.

A table of the passhon of Criste, having 2 leevys.

A lytill table of oure Lady and Seynte Anne, embrodered.

A table having a varnacle heede therin, standing in the Galarye.

In the same inventory there is an account of a picture of peculiar interest, now in this palace, (Catalogue, No. 282,) which removes the doubts which Horace Walpole had cast both on the subject and the painter of the picture.

“A table with the picture of the Ladye Elizabeth her grace, with a boke in her hande, her gowne like crymeson clothe of golde with workes.”

This account agrees perfectly with the picture, and its age being thus established, Holbein may have been its painter. Hentzner notices the following as being in the palace in Elizabeth's reign:—“A portrait of Edward VI., brother to Queen Elizabeth; the true portrait of Lucretia, (can it be 401?) a picture of the battle of Pavia; the portraits of Mary Queen of Scots, who was beheaded, and her daughter; the picture of Ferdinand, Prince of Spain, and of Philip his son; that of Henry VIII.”

The scarcity of information relative to the pictures here in James I.'s time, is amply made up by the full accounts in the reign of his son and successor Charles I. Not a palace belonging to that monarch was destitute of pictures. When the Commonwealth scattered his collections, upwards of 332 pictures, valued at 4675*l.* existed at Hampton Court. Horace Walpole thus speaks of the character and fate of his collections:

“King Charles's collection was one of the most celebrated in Europe; he loved, he understood, he patronised the arts. Not having the fortune to find great geniuses in painting among his own subjects, he called over some of the ablest masters of other nations—a commendable partiality to foreigners, as it tended to enrich and instruct his own country. Nor did he confine his expense to artists; beside separate pieces, he purchased the celebrated collection of the Duke of Mantua, having first laid a foundation in what he inherited from his brother, the amiable Prince Henry, who, as appears from his catalogue, had, amongst his other qualifications, a taste for pictures, and a noble zeal for encouraging the arts. . . . The stroke that laid royalty so low, dismissed the painter, and dispersed the royal virtuoso's collection. The first cabinets in Europe shine with its spoils. The few fine Pieces thinly scattered through the royal palaces at home, are

chiefly what were saved or reassembled of King Charles's splendid gallery. The Dutch are reported to have* purchased and restored some to his son; the best part are buried in the gloom, or perishing in the vaults of the Escorial. The late Prince of Wales, who had begun to assemble a fine collection, proposed to acquire as many as possible of King Charles's pictures—but painting has still been unfortunate in Britain.

"The fire of Whitehall contributed to destroy what rebellion and rapine had spared. Many portraits of royal persons, of whom no image is left, perished in those flames. The fairest works of the natural Holbein, and the exquisite Isaac Oliver, were probably lost there."—A Catalogue and Description of King Charles the First's Capital Collection of Pictures, &c., now first published from an original manuscript in the Ashmolean Museum at Oxford. 4to. 1757. The whole transcribed and prepared for the press, and a great part of it printed, by the late ingenious Mr. Vertue, and now finished from his papers."

Many of Charles the First's pictures were recovered by his son, and some pains have been taken to identify the pictures now at Hampton Court with the printed lists of the collections of Charles I. and James II., and also with the MS. catalogue of the pictures appraised and sold by the Commonwealth. In some cases (*e. g.*, Nos. 38 and 132) the old title has been preferred; in others, references only (*e. g.*, C. c., Charles's collection; J. c., James's collection, No. 973 of the present Catalogue.) The spelling of the Commonwealth inventory, which has been preserved, shows how ignorant the appraisers must have been of the subject, (*e. g.* 220, 693, 813, &c.)

Since William and Mary's time, when Kneller's portraits were added, Hampton Court may be considered to have been the great storehouse, or receptacle, as Mr. Seguiet describes it (*Ev. on National Monuments*), for all the pictures—the rejected of the other palaces—until at last above 1000 pictures, not counting others still in the lumber rooms, have been collected together. This large number necessarily causes me to abridge many remarks and notes I should like to offer.

Here, then, are 1000 pictures—of every school of painting—from the revival of art in the fifteenth century, down to our own times; the most numerous and miscellaneous assemblage of any public or even private exhibition in this country; many of the most godlike creations that mortal genius has ever given birth to, and each one calculated, in a greater or less degree, to strike, according to our knowledge, some one chord of our sentiments of love or hate. Perhaps a little

* Note in MS. They are published in Gerard Reynitz's gallery, of whose widow they were bought.

advice about the inspection of them may not be out of season, especially to that numerous class whose visit is limited to a solitary occasion. To attempt to examine all is impossible. Allow an average of a minute's inspection to each painting, and sixteen hours would not suffice to see all, where it possible to stay so long. The strength of a Titan could not stand such an array at one visit.

The paintings of Andrea Mantegna, and Raffaello's cartoons—prepared as designs for the arras weaver—furnish a day's feast for the most insatiable gourmand des beaux arts. The artist may study them all his life. If you are wise, and would enjoy them thoroughly, make one journey at least, in your life, to Hampton Court, to ponder on these cartoons and nothing else. Understanding them—(I assure you all, my dear Figginses, they are not adapted to the meanest capacities)—you need no advice to preserve the associations, some of the loftiest which they call forth—free from alloy. A morning may be spent in company with the Venetian portraits—may we say, without pretence, the most interesting productions of the Venetian school?

The series of historical portraits—the most extensive part of this collection—is much too numerous for a single visit. The paintings on naval matters, for those whom they interest, are enough for another visit.

As for the miscellaneous collection of pictures by Rembrandt, Rubens, Vandyke, Giulio Romano, Bassano, &c. &c., two days might enable you to look at all of them, except those, and there are many, which are hung in such dark places that they cannot be seen. Murillo, Titian, even Michael Angelo, are thus slighted—but as for seeing enough of them in this time, there are many—if such matters penetrate into your heart at all—you would keep as companions all your life. Thus to make even a superficial acquaintance with the whole collection, certainly not less than four days, of five hours each, are absolutely necessary. What, then, is a single day's visitor to do?—If he be learned in art, he will run to Andrea Mantegna and Raffaello, who reign exclusive here; but if, with an average love for paintings, he desires to see something of the whole collection, then he must be content to wander slowly, from room to room, and give but a passing and hasty glance at the numberless objects around him. In the path of our duty, it has been necessary to identify every painting with the catalogue, and doing this almost mechanically, giving
time to examine the merits of the picture, was a fatiguing

labour of nearly six hours. We mention this, that the occasional visitor may not fall into the mistake of hunting after every painting at the outset. If he do, exhausted nature will give way, and he will find at the end that he has spent most of his time, and all his best spirits, with Sir Godfrey Kneller, and has neglected Raffaele. Crowds loiter listlessly through the Cartoon gallery, which happens to be towards the end of the collection, and we make no doubt the indifference is owing somewhat to a start begun wrong.

For the guidance, therefore, of the general visitor of a single day, we have marked thus [*] those paintings which have seemed, for some reason or other, worth observing, in this necessarily hasty examination; and we think he will admit our selection to have been abundantly ample, when he has got to the end of his survey. The period at which the painters lived will be found in a Supplementary List, arranged alphabetically, which will be convenient to students, in showing the total number of each master's works in this collection. The richness of Hampton Court in English historical portraits has induced us to make an index to this series of pictures, thus exhibiting at once what portraits exist, and where they are hung.

We suggested in a former edition that it would be useful if the paintings themselves were numbered, and having followed up the suggestion by a direct application to the same effect, it is an agreeable duty to acknowledge the readiness with which the Commissioners of Woods acquiesced in the propriety of the measure. The principle of the numbering is understood to be the same as adopted at the National Gallery. A number once attached to one picture is never to be removed, or given to any other, even though the picture which originally had it, should be taken away, or should be differently placed. Thus, as long as the picture remains at Hampton Court, however often its position may be changed, the Catalogue will be always applicable, and the same number will never be confounded with two pictures.

It may be repeated, as before, that all pains have been taken, by comparing together the various catalogues of the paintings in Hampton Court, compiled at various times, to ensure accuracy. Any doubts as to painter or otherwise are thus indicated (?) Whatever mistakes may remain, and too many are likely to do so, further researches, necessarily slow, may perhaps correct.

NUMERICAL CATALOGUE

OF THE

PAINTINGS AT HAMPTON COURT.

(See p. 44.)

- 1 The Victory of Constantine the Great over Maxentius, A.D. 312 - - - - *G. Romano*

A copy from Raffaello's fresco in the Vatican, but not by G. Romano; it was probably made long after his time. No. 248, in James II.'s Catalogue, where it is said to be a Raffaello.

- 2 Admiral Sir Stafford Fairburne (died 1742) *G. Bockman*

- 3 Admiral Beaumont - - - - *Bockman*

- 4 Admiral John Benbow - - - - *Bockman*

Mortally wounded in an action with the French, 1702.

- 5 Admiral Sir Thomas Dilks (died 1707) *Bockman*

- 6 Admiral Sir George Churchill (died 1710) *Bockman*

The originals of No. 2, 4, 5, 6, are by Sir Godfrey Kneller, and are in the Greenwich Naval Gallery.

- 7 Admiral Sir John Jennings (died 1744) *Bockman*

- 8—15 Eight paintings, illustrative of a German Military Campaign - - - - *Rugendas*

- 16 Colosseum at Rome - - - - *Canaletti*

- 17 Queen Elizabeth's Porter (A.D. 1580) *F. Zuccherò*

- 18* King William III. landing at Torbay *Sir G. Kneller*

Very inferior to Kneller's portraits. The allegory is poor; the colouring gaudy and theatrical. The painter has brought up Neptune, god of the sea, to welcome the king on dry land!

- 19 Queen Mary, consort of William III. *W. Wissing*

20	Duchess of St. Albans	-	-	<i>Sir G. Kneller</i>
21	Countess of Essex	-	-	<i>Sir G. Kneller</i>
22	Countess of Peterborough	-	-	<i>Sir G. Kneller</i>
23	Countess of Ranelagh	-	-	<i>Sir G. Kneller</i>
24	Miss Pitt	-	-	<i>Sir G. Kneller</i>
25	Duchess of Grafton	-	-	<i>Sir G. Kneller</i>
26	Countess of Dorset	-	-	<i>Sir G. Kneller</i>
27	Lady Middleton	-	-	<i>Sir G. Kneller</i>

The above were considered the beauties of the court of William and Mary. In all, Kneller has made the draperies more attractive than the wearers, and given to all a nearly similar expression.

"Of the beauties of Hampton Court, the thought was the Queen's, during one of the King's absences; and contributed much to make her unpopular, as I have heard from the authority of the old Countess of Carlisle, who remembered the event. She added, that the famous Lady Dorchester advised the Queen against it saying, 'Madam, if the King was to ask for the portraits of all the wits in his court, would not the rest think he called them fools?'"—*Horace Walpole*.

28* James Marquis of Hamilton—Lord Steward of the Household to Charles I. (C. I.'s c.) *Mytens*

"12 Whitehall—The Marquis of Hammliton at length, by Mittens. Sold, by Commonwealth, Mr. Grinder, as appraised, 20*l*."

29	Admiral Russell	-	-	<i>Sir G. Kneller</i>
30	Cupids, with boat and swans	-	-	<i>Polidoro</i>
31	Cupids with a boat	-	-	<i>Polidoro</i>

30 and 31 in the collection of Charles I., as well as their companion pictures, Nos. 98 and 156.

32	A Man's Portrait	-	-	<i>Pordenone?</i>
33	Figure in a bright light	-	-	<i>Holbein</i>
34	A Man's Portrait	-	-	<i>Dobson</i>
35	Pharaoh and his Host swallowed up by the Red Sea	-	-	<i>Jordaens</i>
36 and 37	Shepherd and Shepherdess	-	-	<i>Schiavone</i>
38*	"A Man to the Waste in Armour."	-	-	St. William.
	(J. c. 1042)	-	-	<i>Giorgione</i>
39	Saint's Head	-	-	<i>Lanfranco</i>

- 40 "An old Man in a red garment, reading with spectacles." (J. c. 132) - - - *A. Catalani*
- 41 Figures in a Landscape - - - *Schiavone*
- 42* A Man's Portrait - - - *Titian*
- 43* A Man's Portrait - - - *Giorgione*
- 44* Portrait of a Man holding a Tablet entitled "Carpendo carperis ipse." - - - *L. da Vinci*
- 45* Calumny; "an Allegory" *Frederic Zuccherò*
- Horace Walpole thus speaks of it: "His picture in distemper of Calumny, borrowed from a description of one painted by Apelles, was supposed a tacit satire on that Cardinal (Farnese) with whom he had quarrelled on some deficiency of payment."
- 46 and 47 Figures in a Landscape - *Schiavone*
- 48 "A Man's picture to the waste, with a parchment writing." (J. c. 292) - - *P. Bordone*
- 49 Portrait of a Man (J. c.) - - *Tintoretto*
- 50 "A little piece, being an Old Man's Head" *Il Bassano*
(J. c. 147.)
- 51 The Emperor Augustus consulting the Sibyl,
P. de Cortona
- 52 Peter the Great, Emperor of Russia, *Sir G. Kneller*
The background by W. Vandevelde.
- 53 Robert Boyle - - - *Kersbroom*
- 54* Mrs. Elliot - - - *Riley*
- 55* "A naked Venus, with a Woman looking into a Trunk" (J. c. 754) ascribed to - *Titian*

It is an early and genuine Venetian painting. Parts of the figure remain uninjured and nearly in their original state, but the head and extremities seem to have been repainted. It is a replica of the celebrated picture at Florence.

- 56 "The History of Mark Antony and Cleopatra," being the Family of Solomon De Bray (J. 769) *by himself*

His wife is represented as Cleopatra, about to dissolve the pearl in vinegar.

- 57 Admiral Sir J. Gradin - - - *Bockman*
- 58 Admiral Lord Anson - - - *Bockman*
- 59 Admiral Sir G. Byng - - - *Bockman*

These three last pictures are so placed that they cannot be fairly seen.

- 60, 61 Architectural subjects - - - *Rousseau*
 62, 63, 64 Architectural subjects (over each door)
Rousseau
 65 "Senators of Venice in the Senate House." *Fialetti*
 (J. c. 1018.)

"285 Hampton Court—The Senate House of Venice. Sold Mr. Delamare, the 28th June, 1650, for 10*l*."

Sir Henry Wotton, Ambassador of James I., presenting his credentials to the Doge of Venice in the Senate House. Bequeathed to Charles I. by Sir Henry Wotton. It "containeth a draught in little, well resembling the famous Duke Leonardo Donato."—Wotton's will.

- 66*Jupiter and Europa - - - *G. Romano*

This, and Nos. 112, 14, 16, seem to have formed a series of paintings illustrative of the history of Jupiter. (J. c. 54.)—(See Hand-Books to National Gallery, Dulwich Gallery.)

- 67*A Portrait, called Baccio Bandinelli, the sculptor, but? - - - *Correggio*?

"Certainly not by Correggio."—*Waagen*.

- 68 A Sculptor - - - *Leandro Bassano*

- 69*"Mrs. Leman's picture, half length." *Vandyke*
Vandyke's mistress. (J. c. 498.)

"153 St. James's—Mrs. Leamon, by Vandyke. Sold Mr. Jasper, 1649, for 23*l*."

- 70*Portrait of a Man with a Cross over his breast.
 (J. c.) - - - *Pordenone*

- 71 Holy Family - - - *F. Vanni*

- 72 The Annunciation - - - *P. Veronese*

- 73*St. Michael—copy after Guido *Sir J. Reynolds*

- 74 "The History of Christ and Martha." *L. Bassano*
 (J. c. 1003.)

- 75 Italian Lady - - - *Parmegiano*

"Called 'An Italian Duchess,' at half length. By Raphael. (J. c. 833.)"

- 76 Madonna and Child - - - *Bronzino*

- 77 A Warrior in Armour - - - *Giorgione*?

"107 Hampton Court—A Ffellow in Armour, by George. Sold Mr. Derittz, the 18th Nov. 1651, for 20*l*."

78* Artemisia Gentileschi (Ch. I. c.) - *by herself*

" 5 Hampton Court—Arthemasia Gentleiscoe. Done by herselfe. Sold by Mr. Jackson, the 23rd Oct. 1651, for 20*l*."

79* Alexander de Medicis - - - *Titian*

80* King Charles I. - - - *Vandyke*

" 283 Somerset House—King Charles on horseback, done by Sir Antony Vandyke. Sold Sir Balthazar Gerbire, the 21st June, 1650, for 200*l*.

" 332 Hampton Court—King Charles on horseback, by Vandyke. Sold Mr. Boulton, the 22nd Nov. 1649, for 46*l*."

Vandyke repeated this subject at least three times: one picture is at Windsor. Poor Charles had a keen feeling for beauty; even in his flight from this palace, his pictures seemed as near to his heart as anything else: "There are three pictures here which are not mine, that I desire you to restore, to wit," &c. One of the truest conceptions of him—a highly-cultivated and loveable man in many things, but a sorry king—was recently spoken in a few words by Thomas Carlyle, a deep-souled, eloquent man; and the reader will not be offended, we think, to have them repeated here in looking on his portrait:—

"The unhappy Charles, in those final Hampton Court negotiations, shows himself as a man fatally incapable of being dealt with—a man who, once for all, could not and would not *understand*; whose thought did not in any measure represent to him the real fact of the matter; nay, worse, whose *word* did not at all represent his thought. We may say this of him without cruelty, with deep pity rather; but it is true and undeniable. Forsaken, then, of all but the *name* of kingship, he still, finding himself treated with outward respect as a king, fancied that he might play off party against party, and smuggle himself into his old power of deceiving both. Alas, they both *discovered* that he was deceiving them. A man whose *word* will not inform you at all what he means, or will do, is not a man you can bargain with. You must get out of that man's way, or put him out of yours! The Presbyterians, in their despair, were still for believing Charles, though found false, unbelievable, again and again. Not so Cromwell: 'For all our fighting,' says he, 'we are to have a little bit of paper? No!'"

81* Philip IV. of Spain - - - *Velasquez*

82* Queen Christina, consort of Philip IV. *Velasquez*

83 Jacob and Laban - - - *F. Lauri*

- 84 Joseph and Mary - - - - *G. Honthorst*
 85—88 Four Paintings usually described as "The Seasons." (J. c. 138, 141, 152, 240)
Breughel & Rothenhamer
 89 Judith and Holofernes, copy after *P. Veronese*.
 ascribed to - - - - *Teniers*
 90 The Last Supper. (C. I.'s c.) *Young ? Palma*
 "162 St. James's—The Last Supper, by Palma. Sold Mr. Emmery, the 21st of May, 1650, for 12*l*.
 "A little piece, of young Palma, being 'The Lord's Supper;' little entire figures. Brought by the Lord Marquis of Hamilton out of Germany, and given to the King." (C. c. p. 7, 25.)
 91 Conversion of St. Paul - - - - *V. Malo*
 92 Tobit and the Angel - - - - *Schiavone*
 93*Guercino - - - - *by himself*
 94 Diana and Actæon. (J. c. 314) - *Titian ?*
 A very rude sketch.
 95*Marriage of St. Catherine - - - *P. Veronese*
 96*St. Francis - - - - *Car. Maratti*
 97 Christian IV. King of Denmark - *Vansomer*
 "54 Hampton Court—The King of Denmark, at length. Sold Mr. Jackson for 20*l*."
 "A large piece, of the King of Denmark, with a crown and sceptre."
 98 Cupids and Satyrs. (C. and J. c. 289) *Polidoro*
 99*Jacob, Rachael, and Leah - - - *G. Cagnacci*
 100*Jacob's Journey - - - - *Il Bassano*
 "113 Hampton Court—The Children of Israell going to Egypt. Sold Mr. Wilmore, the 28th May, 1650, for 5*l*."
 Called "The Children of Israel Journeying." By Giacomo Bassano. (J. c. 241.) It was also in the collection of Charles I., and was called "Abraham with his family travelling," and numbered 10 in the "Adam and Eve" Room, Whitehall.
 101 Peter Oliver, the Painter - - - *A. Hanneman*
 102 Portrait - - - - *Vanderhelst*
 103 Joseph before Pharaoh. 104 Portrait. 105 Joseph's Departure from Jacob. 106 Portrait.
All unknown.

Placed against the light, and cannot be seen.

- 107 Mary Magdalen anointing the Feet of Christ *S. Ricci*
 108 Christ healing the Sick - - *S. Ricci*
 109 Woman taken in Adultery - - *S. Ricci*
 110 Woman of Faith - - - *S. Ricci*
 111 Woman of Samaria - - - *S. Ricci*
 112 Infancy of Jupiter - - - *G. Romano*

"94 Greenwich—A Child sucking of a Goat. Done by Julio Romano. Sold, by Commonwealth, Mr. Melbourne, the 24th May, 1650, for 100*l*."

- 113*Portrait, said to be of Ignatius Loyola, founder of the Jesuits, (died 1556) - - - *Titian*
 114 Jupiter and Juno taking possession of the Throne of Heaven. (J. c. 56) - - *G. Romano*

"98 Greenwich—Two coming to Jupiter's throne. Done by Julio Romano. Sold, by Commonwealth, Mr. Jerome, for 44*l*., the 14th of May, 1650.

"A piece, with four figures in it, two coming from Jupiter's seat."

- 115*Supposed Portrait of Titian's Uncle - *Titian*
 116 Birth of Jupiter? - - - *G. Romano*

A piece, of the Birth of Hercules, where the mother is brought to bed, and a tent, whereby attending some four nymphs, about washing the child, containing seven entire little figures. 3 ft. 6 in. by 4 ft. 8 in. (C. & J. c. 67.)

- 117 A Ruin - *Ottavio Viviani and Jan Miel*
 118 Venus and Cupid—after Titian - *Rubens?*

After the "Venus qui se mire;" an Orleans picture at Cobham Hall, (Kent.) A replica is said to be in the collection of the Lord Ashburton.

- 119 Battle of Forty - - - *P. Snayers*
 120 Departure of Briseis (J. c. 1060) - *Schiavone*
 121 Queen of Bohemia, daughter of James I., *G. Honthorst*

"55 Hampton Court—The Queen of Bohemia, at length. Sold Mr. Bass, the 19th of December, 1651, for 10*l*."

- 122, 123 Two Landscapes - - - *Swanefeldt*
 124 Venus and Cupid - - - *Titian*

125*Death and the Last Judgment. (J. c. 973.)

M. Hemskerk

126*Diana and Actæon - - - *Giorgione*

"A piece, being Actæon, containing in a troope upon the first ground some twelve figures, where Diana and her nymphs are washing." And in a landscape some fourteen little entire figures. Bought by the King of Mr. Endymion Porter. 3 ft. 1 in. by 6 ft. (C. I. c. p. 131. No. 3.) Done by Giorgione.

127 The Shepherd's Offering (J. c. 735) *Young? Palma*

Called "The Birth of Christ."

128*Expulsion of Heresy - - - *Tintoretto.*

"A picture where Virtue with a sword is separating the Vices from three churchmen;" done by young Palma. 3 ft. 4 in. by 3 ft. 5 in. (C. c. p. 135, 27; J. c. 221.) Bought of Nathaniel Garret.

129, 130 St. Peter and St. Judas - - *Lanfranco.*

131*Madonna and Child - - - *A del Sarto?*

132* "A Woman's Head in green garment, her hands one upon the other, with an embroidered cap."
(C. & J. c. 251) ascribed to *S. del Piombo?*

133 Holy Family - - - *Correggio?*

134*Madonna and Child - - *J. de Mabuse?*

135 Holy Family and Angels - - *Parmegiano*

136 Madonna and Child - - - *Parmegiano*

"The picture of our Lady, and Christ lying along before her, his left arm leaning on a globe of the world, with his right arm taking up a rose." A Mantua piece, said to be done by Parmensius. 3 ft. 10 in. by 3 ft. (C. I. c. p. 95, 23.)

"One a copy from the well-known Madonna della Rosa, in the Dresden Gallery."—*Waagen.*

137 Man on Horseback - - - *G. Romano*

138 Triumph of Venus - - - *G. Romano*

139 A Sibyl's Head - - - *Carlo Cignani*

140 Woman's Head - - - *L. da Vinci?*

141 Diana. 142 Old Man. 143 Buildings. 144 Fe-

male with a Helmet. 145 Holy Family, *Porde-*

none. 146 Argus, *Floris.* 147 Man's Head,

C. Cignani. 148 Death of Adonis, *B. van*

Orley. 149 Man on Horseback *G. Romano*

From Nos. 137 to 149 are more or less invisible. 137 and 149 are probably two of the eleven Cæsars, out of the Mantuan collection of Charles I.

150 David with Goliath's head - - *Dom. Fetti*

"319 Hampton Court—David and Goliath's head, by Fettea.
Sold Mr. Houghton, the 16 Jan. 1651, for 20*l*."

151*Holy Family (In C. I.'s c.) - *Dosso Dossi*

"A great piece, of our Lady, and Christ playing with a cock in his arms; Joseph and another saint standing by in a landskip. A Mantua piece." 5 ft. 7 in. by 6 ft. 2. (C. I. c. p. 138, 42.)

152*Family of Pordenone - - - *by himself.*

153 Christ in the Garden - - - *N. Poussin?*

Painted on stone.

154 Angels appearing to the Shepherds - *N. Poussin?*
(J. c. 474.)

155 Nabob Walajah of Arcot - - *G. Willison*

156 Goats and Cupids - - - *Polidoro*

One of six subjects by this artist purchased by Charles I.

157 Apotheosis of a Saint - - - *Il Bassano*

158*Venetian Senator - - - *Pordenone*

159*Knight of Malta. (J. c. 51.) *Tintoretto*

"One of the knights of Malta, in an oval black frame."

160*Esther before Ahasuerus - - *Tintoretto*

"275 St. James's—The Story of Queen Hester, by Tintorett.
Sold Mr. South, the 18th June, 1650, for 120*l*."

"King Ahasuerus sitting on a throne, with his counsellors near him, and presenting a golden sceptre to Queen Hester, held up by two women. 5 ft. by 10 ft. By Paul Veronese; in the Duke of Buckingham's collection."

161*The Muses (J. c. 763.) - - *Tintoretto*

"106 Greenwich—The Nine Muses; done by Tintorett.
Sold, by Commonwealth, Mr. Widmore, the 28th of May, 1651, for 100*l*."

162 Offering of the Magi - - - *L. Giordano*

163 Offering of the Wise Men - - *C. Cagliari*

164 Cornaro Family—after Titian - *H. Stone*

The original is in the Duke of Northumberland's collection.

"Three senators going to the altar. From the Duke of Somerset's original." (J. c. 930.)

- 165* Joseph and Potiphar's Wife - *O. Gentileschi*
 "A large piece, of Joseph and his mistress." (C. & J. c. 161.)
- 166 George III. reviewing the Tenth Light Dragoons
 —the Prince of Wales on the right—Duke of
 York on the left, beside whom are General
 Goldsworthy and Sir David Dundas. Sir Wil-
 liam Fawcett on the ground *Sir W. Beechey.*
- 167 Madonna, with St. Catherine and St. Joseph, un-
 finished. (J. c. 556) - - *Parmegiano*
- 168 Holy Family, *Giorgione.* 169 Christ in the
 House of Mary and Martha, *H. Bassano.* 170
 Still life, *unknown.* 171 Landscape, *unknown.*
 172 Woman playing an Instrument, *Pordenone*

These pictures being hung against the light are invisible.

The portraits (173 to 191), known as those of the Beauties of the profligate court of Charles II., were sent from Windsor Castle at the beginning of the present reign. The absence of all natural simplicity, so characteristic of this period of European history, is well told in the affected attitudes and in the licentious expression of most of these faces. Yet they are fine samples of portrait painting, which is not surpassed by our present school. The glazing of most of the pictures has been removed by injudicious cleaning.

- 173 Anne Hyde, Duchess of York - *Sir P. Lely*
 174 Lady Byron, or Lady Bellasys - *Lely*

"Not Lady Byron, but Lady Bellasys, who was mistress to King James."—*H. Walpole*, who also ascribes it to Huysman.

- 175 Princess Mary (as Diana) - - *Lely*
 176 Catherine, Queen of Charles II. - *Lely*
 177 Mrs. Knott, Maid of Honour to Queen Catherine
S. Verelst
- 178 Louise Renee de Penencourt de Quérouille,
 Duchess of Portsmouth (as Flora) *H. Gascar*
- 179 Duchess of Richmond, (La belle Stuart, as Diana)
 (J. c. 1112) - - - *Lely*
- 180 Nell Gwynne (In J. c. 305, she is with a Cupid)
Lely

181	Countess of Rochester	-	-	-	<i>Lely</i>
182	A Duchess of Somerset	-	-	ascribed to	<i>Verelst</i>
183	Miss Lawson	-	-	-	<i>Verelst</i>
184	Countess of Northumberland	-	-	-	<i>Lely</i>
185	Lady Denham. (J. c. 1117)	-	-	-	<i>Lely</i>
186	Countess of Sunderland. (J.c. 1115)	-	-	-	<i>Lely</i>
187	Mrs. Middleton. (J. c. 1113)	-	-	-	<i>Lely</i>
188	Lady Whitmore	-	-	-	<i>Lely</i>
189	Countess of Ossory	-	-	-	<i>Lely</i>
190	Duchess of Cleveland, (as Minerva)	-	-	-	<i>Lely</i>

(James's collection, 1111.)

191	The Countess de Grammont, as St. Catherine.	-	-	-	<i>Lely</i>
	(J. c. 1120)	-	-	-	
192 to 204	are copies of Portraits unknown, from	-	-	-	
	Vandyke	-	-	-	<i>Russell</i>
205, 206	Flowers, (over the doors)	-	-	-	<i>Baptist</i>
207, 208	Shepherd and Shepherdess, (over each door)	-	-	-	<i>Collins</i>
209	Mother and two Children	-	-	-	<i>C. Cignani</i>
210	Cupid and Psyche. (J. c. 159)	-	-	-	<i>Vandyke</i>
211	Vulcan and Thetis	-	-	-	<i>A. Balestra</i>
212	Achilles and the Centaur	-	-	-	<i>A. Balestra</i>
213	Landscape	-	-	-	<i>G. Edema</i>
214	Landscape	-	-	-	<i>G. Edema</i>
215	Landscape	-	-	-	<i>John Loten</i>
216*	Poultry	-	-	-	<i>M. Hondekoeter</i>
217	Charity	-	-	-	<i>C. Cignani</i>
218	Madonna and Child	-	-	-	<i>C. Cignani</i>
219	A Warrior	-	-	-	<i>Guercino</i>
220	A Sibyl	-	-	-	<i>A. Gentileschi</i>

"95 Hampton Court—A Woman's head, by Gentleiscoe.
Sold Mr. Houghton, the 16th Jan. 1651, for 6*l*."

221	Magdalen	-	-	copy from	<i>Sasso Ferrato</i>
222	Female Head	-	-	-	<i>unnamed</i>
223	Man's Head	-	-	-	<i>unnamed</i>
224	Five water-colour drawings of rooms and plans in	-	-	-	
	the Colonna Gallery	-	-	-	<i>unnamed</i>

- 225, 226 Still life, (a nautilus' shell cup.) (J. c. 88.)
J. D. de Heem
- 227* Villiers, Duke of Buckingham, and his Family.
 (J. c.) - - - *G. Honthorst*
- 228 A Village Repast - - - *G. F. Cepper ?*
- 229 Triumph of Flora - - - *S. Ricci*
- 230 Painter in his Studio - - - *G. F. Cepper*
- 231, 232 Flowers - - - *Baptist*
- 233 Sea Piece - - - *Monamy*
- 234* "Judith with Holofernes' head, and an old woman
 by her." (J. c. 785.) - - *Guido*
- 235 "A Turkey Carpet" - - - *Maltese*
- 236 Poultry - - - *J. Bogdane*
- 237, 238 Flowers, (over the door) - *J. Bogdane*
- 239 Tritons carrying off a Nymph. (J. c. 549) Paper
 Sketch by - - - *Cesare d'Arpino*
- 240 Grapes - - - *Verelst*
- 241 Head - - - *Schiavone*
- 242 The Judgment of Paris. (J. c. 548) *Rothenhamer*
- 243 Landscape - - - *Cornelius Huysman ?*
- 244 Head - - - *Parmegiano*
- 245 Madonna and Child - - - *unnamed*
- 246 Queen Henrietta Maria - *Richard Gibson*
 (James's collection, 337.)
- 247 A Sacrifice - - - *G. Romano*
 "A high and narrow piece, being a sacrifice; some four entire
 little figures, and a goat lying by to be sacrificed. From Mantua.
 4 ft. by 2 ft. 2 in." (C. c. p. 100, 7.)
- 248 George, Duke of Buckingham, and Francis his
 brother—copy from Vandyke at Windsor,
unnamed
- 249 "A piece with a doe, a stork, and a brass-pan in
 it." (J. c. 800) - - - *Kalf*
- 250 Holy Family, after Raffaele - - *G. Romano ?*
- 251 Boy with Puppies - - - *B. Castiglione*
- 252 Singing by candlelight - - - *G. Honthorst*
- 253 Continnence of Scipio - - - *S. Ricci*

- 254 Landscape - - - - - *A. Henin*
 255 William III. when a youth - - - *Hanneman*
 256 Landscape - - - - - *P. Brill?*
 257 Man's Head - - - - - *Il Bassano?*
 258 Head of Cyrus received by Queen Thomyris,
Theodore Russell

This Queen of the Massagetæ having vanquished Cyrus, ordered his head to be thrown into a vessel full of human blood, with these words, "Satia te sanguine quem sitisti."

- 259* Youth laughing - - - - - *F. Hals*
 268 Martyrdom of St. Bartholomew - *L. Nottery*
 261 Children with Lamb - - - - - *F. Floris*
 262 Holy Family - ascribed to *Titian*, but?
 263 St. Catherine, with three figures at the altar.
 (J. c. 383) - - - - - *P. Veronese*
 264 Daughter of Herodias, with the head of John the
 Baptist - - - attributed to *L. da Vinci*, but.

"In conception and tone much of the manner of Boltraffio."—
Waagen.

- 265 Infant Christ and St. John - - - *C. Maratti*
 266 David and Goliath - - - - - *Titian?*
 267 A Japan Peacock. (C. I.'s c.) - *J. Bogdane*
 268 A Landscape - - - - - *Van Everdingen*
 269 Martyrdom of St. Sebastian - *L. Van Leyden*
 (Charles I.'s collection.)

- 270 Joseph bound. (C. I.'s c.) - *L. Van Leyden*
 271 Hercules and the Centaur, in water colours,
B. Lens

The position of 264 to 271 renders them more or less invisible.

- 272, 273, Portraits of William III. and Queen Mary,
 (over the doors) - - - - - *W. Wissing*
 274 Sir Theodore Mayerne, court physician to James I.
 and Charles I. - - - - - *Rubens*
 275 Anne of Denmark, Queen of James I. *Van Somer*
 276 Shakspeare? - - - - - *unnamed*
 277 Portrait of a Lady - - - - - *Sir A. More*
 278 Man's Portrait - - - - - *Q. Matsys*

279, 280 Small Portraits - - - *Sir A. More*

281*Portrait of a child, called Queen Elizabeth, *Holbein*

It is inscribed, "Elizabeta, ætatis suæ 1, mēcis 5, 1578."

282*Queen Elizabeth, when she was young, in red to the knees. (J. c. 17) - - *Holbein*

"I question both the painter and the person represented."—*Walpole*. (See p. 84.) *Walpole's* doubts are unfounded in fact. Mr. Shaw has published a fac-simile of this picture in colours. (See his *Dresses and Decorations*, Part 22.)

283 Queen Elizabeth - - - *F. Zuccherò?*

284*Queen Elizabeth - - - *L. de Heere*

Here Juno, Minerva, and Venus, the typical divinities of Power, Wisdom, and Beauty, are outshone by the virgin Queen—and lest the picture should be misunderstood, a legend on the frame reminds you, "Juno potens sceptris et mentis acumine Pallas; et roseo Veneris fulget in ore decus; Adfuit Elizabeth, Juno perculsa refugit; obstupuit Pallas erubuitque Venus."

"86 Greenwich—A piece, of Queen Elizabeth, Venus, Juno, and Pallas. Sold, by Commonwealth, Mr. Hunt and Mr. Bass, the 1st March, 1652, for 2*l*."

285*Queen Elizabeth, supposed to be the last portrait taken - - - *M. Garrard*

283 and 285. In these portraits Elizabeth's prohibition against shadows seems to have been obeyed implicitly by the painters.

286 Howard, Earl of Nottingham - - *unnamed*

287 Robert Dudley, Earl of Leicester - *unnamed*

288 Sir Francis Walsingham - - *unnamed*

289 Sir Nicholas Bacon - - *unnamed*

290 Judge Crooke - - *unnamed*

291 Sir P. Carew (killed in 1575) - *unnamed*

292 The Emperor Rodolphus - - *unnamed*

293 Charles I. and his Queen - - *Van Bassen*

Throughout Europe, during the seventeenth century, it was the custom for the sovereign, on special days, to dine in public. Nos. 293-4 are valuable historical memorials of this usage, and of the interior decoration and furniture of the period,

294 King and Queen of Bohemia - - *Van Bassen*

295, 296 Portraits - - *Gonzales Coques*

297 Portrait - - *unnamed*

- 298 Sir Theobald Georges - - - *unnamed*
 299 Youth's Portrait - - - *Sir A. More*
 300 Lady Vaux? - - - *Holbein*

"A picture of Madame de Vaux, 1 ft. 6 in. by 1 ft." by Holbein, was in the Duke of Buckingham's collection.

- 301*Portrait of a Child - - - *Holbein*

Inscribed "Maria Christiern, ætatis suæ 3, mēcis 9, 1578."

- 302 Portrait of a Lady - - - *Sir A. More*
 303 Portrait of a Youth - - - *A. Durer*

"A red-faced man's picture, without a beard; in a long reddish hanging gown. In a black cap, and with a black habit lined with white furr; a little of his white shirt and red waistcoat seen. 1 ft. 2 in. by 1 ft. 7 in." (C. I.'s c. 157, 27; also J. c. 637.)

- 304 Queen Elizabeth in a fancy dress - *F. Zuccherro*

On a tree are inscribed these mottoes:—*Injusti justa querela; Mea, sic mihi; Dolor est medicina ed tori* [? *dolori.*] On a scroll, at the bottom of the picture, the following verses, attributed to Spenser, but far more likely to have been the inspiration of the Queen herself, in a fit of virgin despair:—

The restles swallow fits my restles minde,
 In still revivinge, still renewinge wrongs;
 Her just complaint of cruelty unkinde
 Are all the musique that my life prolonges.
 With pensive thought my weeping stagg I crowne,
 Whose melancholy tears my cares expresse;
 Her teares in sylence, and my sighs unknowne,
 Are all the physicke that my harmes redresse.
 My onely hopes was in this goodly tree,
 Which I did plant in love, bring up in care;
 But all in vaine, for now to late I see,
 The *shales* be mine, the kernels others are.
 My musique may be plaintes, my physique teares,
 If this be all the fruite my love-tree beares.

- 305 Lord Zouch - - - *Mytens*
 306*Earl of Surrey (engraved by H. Shaw) *Holbein*
 307 Sir John Gage. (C. I.'s c. 22) - *Holbein?*
 308*Henry, Prince of Wales, son of James I., and
 Lord Harrington - - *Lucas de Heere?*
 309 Duke of Richmond and Lenox - *Van Somer*
 310 Henry, Prince of Wales, brother of Charles I.
unnamed

311*The Battle of Pavia (1525) ascribed to *Holbein*?

"Item, the description of the Siege of Pavia, when the French kynge was taken, beinge of lynnene clothe stayned."—Crown Inventory, temp. Edward VI.

"115 Hampton Court—The Battles of Pave. Sold Mr. Mariotte, the 17th May, 1650, for 3*l*."

312 Philip II. of Spain. (C. & J. c.) - *Sir A. More*

"4 Whitehall—Philip the 2nd of Spaine, at length, done by Anthony More. The same sold, by Commonwealth, Mr. Jackson, as appraised, 40*l*."

313*Will Somers, jester of Henry VIII. *Holbein*315 Portrait of Henry VIII. (C. I.'s c.) *Holbein*316 Portrait of a Lady - - - *unnamed*317 The Father and Mother of Holbein *Holbein*

Dated 1512. "Brought out of Germany by Sir Henry Vane, Treasurer of the Household, and given to the King." (C. I.'s c.)

318 Portrait of a Lady of the Court of Henry VIII.

L. Corneliz

319 Elizabeth Woodville, wife of Edward IV., (so called, but? *unnamed*320 Lady of the Court of Henry VIII. - *L. Corneliz*321 John de Bellini - - - *by himself*322 Lady of the Court of Henry VIII. - *L. Corneliz*323 Portrait - - - *Janette?*324*Joannes Frobenius, typographer - *Holbein*

The picture of Frobenius, with his printing tools by him, being Erasmus of Rotterdam's printer and landlord at Basle. (C. c. 12, 43; J. c. 545.)

325 Mary Queen of Scotts - - - *Janette*

"81 St. James's—The Queen of Scotts, by Gemett. Sold Mr. Wright, the 21 May, 1650, for 10*l* 10*s*."

"Item, the picture curiously done of Q. Mary of Scotlande, in her white mourning habbitt, in a black ebonne frame."

"Said to be done by Jennett, given to the King by my Lo. Danby." 1 ft. by 9 in.—Ad. MSS. 10, 112, in Brit. Mus.

326 Lord Darnley, Consort of Mary Queen of Scotts, and his brother, Charles Stuart - *L. de Heere*

"120 Greenwich—The Ld. Darnley, with his brother, at length, in little. Sold, by Commonwealth, Mr. Murry, as appraised, the 23 Oct. 1651, 6*l*."

Inscribed on the Painting :

"Thes be the sones of the Right honerables therle of Lenoxe
and the Lady Margaret's Grace Countees of Lenox and
Angwyse.

1563.

Charles Steward
his brother ætatis 5.

Henry Steward Lord
Darnley & Douglas ætatis 17."

327 Francis II. of France when a boy (C. c.) *Janette*

328 James I. - - - - - *Van Somer*

329 Queen of Francis I. of France - *Janette*

330 Francis I. and the Duchess of Valentino, *unnamed*

331 Sir John Parker - - - *Jeronimo Custodis*

332 The Admirable Crichton - - *unnamed*

333 Holbein? - - - - - *by himself?*

334 Lady of the Court of Henry VIII. *Lucas Corneliz*

335*The Children of Henry VII.—Henry VIII.,
Prince Arthur, and Margaret, Queen of Scot-
land - - - - - *Jan de Mabuse*

"Two men children and one woman child, playing, with
some oranges in their hands, by a green table." Little
half-figures on a board. 1 ft. 6 in. by 1 ft. 2 in. (C. c.
19, 60.)

336 Lazarus Spinola - - - - - *W. Kay*

"The picture of Lazarus Spindalo, uncle to the late deceased
Spindalo, governor in the Low Countries, being only a
head so big as life; bought by the King when Prince.
Done by Will. Key." 1 ft. 6 in. by 1 ft. 1 in. (C. c.
p. 6, No. 20.)

337*Portrait of Erasmus (C. c., p. 13, 49) *Holbein*

"213 St. James's—Erasmus, done by Holbein, as is said.
Sold, Mr. Wright, the 21 May, 1650, for 20*l.* 10*s.*"

338 Reskemeer, or Reshemer - - - *Holbein?*

"294 A side-faced gentleman out of Cornwall, (C. p. 8,
No. 30.) in a black cap, painted with a long peaked beard,
holding both his hands before him. Also No. 21 in
Queen Caroline's pictures. 11 in. by 8 in. Given to
the King by Sir Robert Killigrew." (J. c. 578.)

339 King Henry VIII. - - - *Holbein*

340 Francis I. of France - - - *Holbein*

- 341*Portrait of Erasmus - - - *Holbein*
 " 67 St. James's—Erasmus, by Holbein. Sold, the 24 May, 1650, to Mr. Milburne, for 100*l*."
- 342 King of Bohemia - - - *C. Jansen*
 " 53 Hampton Court—The Prince of Bohemia. Sold to Mr. Latham, the 23 Oct. 1651, for 3*l*."
- 343 The Children of the King of Bohemia, *C. Poelenberg*
 (C. c.) "The picture of the King of Bohemia's children, painted in a landskip, as if they came from hunting, being little entire figures."
- 344 Queen of Bohemia - - - *C. Jansen*
 345 Aunt of the Emperor Charles V. - *L. Corneliz*
 346 Countess of Derby - - - *L. D. Heere*
 347 Sir George Carew - - - *Holbein*
 348, 9 Portraits of Ladies - - - *Sir A. More*
 350 Holbein (drawing) - - - *Holbein*
 351 Holbein's Wife (drawing) - - - *Holbein*
- 350—51 "presented to Queen Caroline by Sir Robert Walpole, my father."—*Horace Walpole*.
- 352 Medallion of Henry VIII. - - - *Torrigiano*
 " 10 St. James's—Henry the 8th, picture in clay. Sold, Mr. Jasper, the 22 May, 1649, for 25*s*."
- 353 James II., when young - - - *Honthorst*
 354 Portrait - - - *unnamed*
 355 Prince Rupert when a boy - - - *Mytens*
 356 Portrait - - - *Il Bassano*
 357 Child (said to be Queen Elizabeth when four years old) firing a cannon - - - *unnamed*
 358 Portrait of Duke of Gloucester - *Sir P. Lely*
 359 Louis XIV., when young - - - *Mignard*
 360 Cornelius Ketel - - - *unnamed*
 361 Portrait of a Lady - - - *P. Perugino*
 362 Man's Head - - - *unnamed*
 363 Youth's Head - - - *unnamed*
 364 Child - - - *unnamed*
 365 Architecture - - - *Steenwyck*
 366 Landscape - - - *F. P. Ferg*

- 367 St. Peter in Prison (C. & J. c.) - *Steenwyck*
 368* A Sorceress - - - - *A. Elzheimer*

A little piece, whereon is painted a witch riding upon a black ram-goat in the air, with a distaff in her hand; four little cupids, in several actions; said to be done by Eshamer, before he went to Italy, from a print of Albert Durer. Given to King Charles by Sir Arthur Hopton. (C. c., p. 215; J. c., 518.) $5\frac{1}{2}$ in. by 4 in.

- 369 Landscape - - - - *P. Brill*
 370, 372 Landscapes - - - - *Poelenberg*
 371 Discovery of Calisto (C. c.) - - *P. Breughel*
 373 The Tribute-money - - - - *Dietrici*
 374 Dead Birds - - - - *Van Aelst*
 375 Woman Taken in Adultery - - *Dietrici*
 376, 377 Dead Game - - - - *John Weeninx*
 378 A Portrait of a Lady - - - - *Vandyke*
 379 Hermit - - - - *J. P. van Slingelandt*
 380 Youth - - - - *Denner*
 381 Age - - - - *Denner*
 382 Venus and Adonis (J. c. 177) - *B. Gennari*
 383 Inside of a Farmhouse - - - - *Teniers*
 384 Lions and Landscape - - - - *R. Savery*

"Given to the King by his nephew, the Prince Elector." See also Vanderdoort's Cat., No. 7.

- 385 Sea Piece - - - - *W. Vandervelde*
 386 Man in Armour - - ascribed to *Correggio?*

"A defaced gentleman's picture, without a beard or ruff, holding a long truncheon in his left hand. A Mantua piece." (C. c.)

- 387 Mary Magdalen at Christ's Tomb.—"Touch me not." - - - - *Holbein*
 388 St. Catherine—after Correggio - *unnamed*
 389 A Sybil (C. c.) - - - - *P. Bordone*
 390 Moses striking the Rock - - - *Sal. Rosa*
 391* Infant Christ and St. John - - *L. da Vinci*

"A piece of two naked children embracing one another, signifying Christ and St. John in the Desert; said to be done by Parmentius, changed by the King with my Lord Steward Pembroke, deceased, for a Judith. 1 ft. $4\frac{1}{2}$ in. by 1 ft. 6 in." (C. c., p. 7, No. 26.)

- 392 Landscape, with Cattle - *Adrian Vander Velde*
 393 Fruit and Still life - - - *Jacob Cuyp?*
 394 Landscape - - - - *Holbein*
 395 Landscape (figures by Lingelbach?) *J. Wynants*
 396 Turkish Warrior on horseback *M. de Ferrara*
 397 Nymphs bathing - - - - *Dietrici*
 398 A Theatrical Scene - - - *Poelemborg*

The actor here is supposed to be Charles I.

- 399 Hungarians at the Tomb of Ovid (J. c.)
I. H. Schoonfeld
 400 Nymphs and Satyrs (J. c.) - - *N. Poussin*
 401 Lucretia - - - - *Titian*

"A standing Lucretia, holding with her left hand a red veil over her face, and a dagger in her other hand, to stab herself. An entire figure, half so big as the life. A Mantua piece." 3 ft. 2 in. by 2 ft. 1 in. (C. c., p. 2, No. 4.)

- 402* St Catherine - - - - *B. Luini*
 403 St. Peter in Prison *H. Steenwyck, the younger*
 404* Battle-piece - - - - *Wouvermans*
 405 Dying Saint, a Sketch - - - *Vandyke*
 406* The Assumption - - - - *D. Calvart?*

"The ascension of our Lady, whereby the Apostles, standing by the grave, looking upwards with wondering; St. Peter kneeling, with a golden key, and a turnkey painted upon top. Brought from Germany by my Lord Hamilton, and done by Snelling." 3 ft. by 1 ft. 5 in. (C. c., p. 153, No. 9.)

- 407 Rape of the Sabines - - - *Rothenhamer*

"The piece of the Rape of the Sabine Women, with many little entire figures, being the fifteenth piece of the twenty-three pieces the King bought of Fresley; said to be done out of the school of Raphael." 1 ft. 5 in. by 2 ft. 10 in. (C. c., p. 147, No. 86.)

- 408 Saint's Head - - - - *G. Douw*
 409 Lot and his Daughters - - - *Schalcken*
 410 Dutch boors - - - - *E. Hemskirk*
 411 Woman by Candle-light - - *Schalcken*
 412 Penitent received into the Church - *Baroccio*
 413 Man's Portrait - - - - *Tintoretto*

- 414 Sophonisba, or Fair Rosamond, with a cup in her hand (J. c. 243) - *S. Pulzone (Gaetano)*
 415* Flowers - - - - *M. van Osterwyck*
 416 Landscape - - - - *Poelemborg*
 417 March of an Army - - - *Bourgogne*
 418 Diana and her Nymphs - *Rubens and Snyders*

"A large piece; three nymphs sleeping, two satyrs. The landscape by Snyders; with dead game, Rubens." (J. c. 60.)

- 419* Landscape, with a Rainbow - - *Rubens?*
 420* A Jewish Rabbi - - - - *Rembrandt*
 421 An Old Woman reading - - - *G. Douw*
 422 St. Peter in Prison (C. c.) - - *Steenwyck*
 423 "A Troop of Province Roses" - *D. Seghers*

"Done by the Jesuit Pater Seager, in Antwerp; bought by his Majesty of Mr. Endym. Porter." (C. c.)

- 424 Nymphs in a Landscape (J. c. 1072) *Poelemborg*
 425 Lot and his Daughters (J. c. 1074) *Poelemborg*
 426* A Boar's Head. (J. c. 932) - - *Snyders*
 427 Flowers - - - - *D. Seghers*
 428* A Dutch Lady - - - - *Rembrandt*

"150 St. James's—An Old Woman's Head, by Rembrandt. Sold, Mr. Bass, the 19 Dec. 1651, for 4*l*."

"An old woman, with a great scarf upon her head, with a peaked falling band." "This is the picture," says MS. note in H. Walpole's writing, "in the Standard Closet at Windsor, falsely called the Countess of Desmond, though behind it is written, in an old hand, 'The mother of Rembrandt, given by Sir Robert Carr.'" (C. c., p. 150, 101.) This last is still at Windsor.

- 429 Hay-stacking - - - - *Wouvermans*
 430 St. Francis - - - - *Teniers*
 431 A Dutch Church - - - - *Peter Neefs*
 432 Soldiers in a Landscape - - *Bourgognone*
 433* Woman Milking a Goat - - *Berghem*
 434 Flowers - - - - *M. Van Osterwyck*
 435* A Boy Paring Fruit - - - *Murillo*
 436 A Venetian Gentleman - - *L. Bassano*
 437 to 448 (between the windows) Cybele, Pan, Mercury, Juno, Diana, Bacchus, Daphne, Apollo,

- Venus, Mars, Syrix, Endymion, (which are nearly invisible) - - - *S. Ricci*
- 449 Henry, Prince of Wales, son of James I. *Van Somer*
- 450 James I. (C. c.) - - - *Van Somer*
- 451 Christian, Duke of Brunswick - *Honthorst*
- 452 The Queen of James I. (C. c.) - *Van Somer*
- 453 A Princess of Brunswick - - *Mytens?*
- 454* St. John Baptizing Christ *Francesco Francia*

Lately recovered from a lumber-room. This, though not equal to the specimen of this master in the National Gallery, is still a very fine and genuine painting. The expression of Christ is that of pious resignation. It is rather a novel and original feature, very apposite, that the painter has represented Christ miraculously standing on the water.

- 455 Jacob Stealing the Blessing - - *Schiavone*
- 456 A Sea Port - - - *Claude?*
- 457 St. Francis, with the infant Jesus - *Guido?*
- 458 Venus and Cupid - - - *Pontormo*

It was formerly in Kensington Palace. Purchased by George II. for 1000 guineas. Michael Angelo is said to have made the cartoon for his friend Bartolomeo Bettini.

- 459* Dogs - - - *Snyders*
- 460* The Shepherds' Offering—called "the Birth of Christ" (J. c. 735) - - *Young? Palma*
- 461 A Landscape - - - *Lucas Van Uden*
- 462 The Judgment of Midas (J. c. 764) *Schiavone*
- 463* The Deluge - - - *Il Bassano*

No. 16 of the pictures by Bassano in the Duke of Buckingham's collection is described as "Noah's Ark, with all kinds of animals getting in it." 4 ft. by 5 ft. (J. c. 160.)

"252 St. James's—A great piece of the Deluge, by Bassan. Sold, Mr. Emmery, 21 May, 1650, for 60*l*.

- 464 The Shepherds' Offering - - *Giorgione?*
- 465* Madonna and Child - - *Giorgione?*
- 466 Madonna and Child (J. c. 431) - *Titian?*

"The best Madonna, with Tobit and an angel."

- 467 to 478 Twelve Pictures, representing the history of Cupid and Psyche - - *L. Giordano*
 479 Mary, Queen of James II. - *Sir G. Kneller*
 480 Magdalen, after *Titian*; 481 Portrait; 482 Man's Head, *Giorgione*; 483 *Teniers*, after *Paul Veronese*; 484 Judith & Holofernes; 485 Flowers, *Baptist*; 486 The Last Supper, *Bassano*; 487 Man's Head; 488 St. Peter; 489 Man's Portrait—are all nearly invisible.

The next room is occupied exclusively by Benjamin West's paintings, the best by far being the Death of General Wolfe—an excellent painting of a difficult subject. In employing the costume of the period of this event, and not classical draperies, West was considered as a bold experimentalist against the established canons of criticism; even Sir J. Reynolds at first opposed the innovation. When the picture was finished, Reynolds said, "West has conquered; I retract my objections. I foresee this picture will occasion a revolution in art." This is a duplicate of the original in the Grosvenor Gallery. West's pictures were removed from Windsor, now that George III. is no longer there to admire them. A marvellous taste that was in George III. to set West to paint portraits, and pass over Sir Joshua Reynolds! As being about things and persons we have lived among, these pictures create an interest which paintings of subjects further removed into the past fail to excite.

- 490 George III., when forty-two years of age, the Lord Amherst, and the Marquis of Lothian, on horseback, with a view of Coxheath Camp in the background - - - - *West*
 491 Queen Charlotte, when thirty-six years of age, with her thirteen Children - - *West*
 492 Prince of Wales and Duke of York - *West*
 493 William, Duke of Clarence (afterwards William IV.), and Duke of Kent - - *West*
 494 Apotheosis of the Infant Princes, Octavius and Alfred - - - - *West*
 495 Duke of Cumberland, and the two Princesses, Charlotte Augusta and Sophia Augusta *West*
 496 Dukes of Cumberland, Sussex, Cambridge, and the three Princesses, Charlotte, Augusta, Sophia *West*

- May, 1520, to meet Francis the First—ascribed to - - - - - *Holbein?*
- 517*The “Battaile of Spurs” (A.D. 1513.) *Holbein?*
 “181 Hampton Court—The Battaile of Spurs. Sold Mr. Decritz, the 18 Nov. 1651, for 8*l*.”
- 518*The meeting of Henry VIII. and Francis I. of France, at Calais, in a field called “the Cloth of Gold” - - - - - *Holbein?*
- 516 and 518 have been ascribed to Jerome de Trevisi, who was in England in 1531. He had a pension of four hundred crowns from Henry VIII. The figures on the left are different in style from those on the right side of the picture, and were, doubtless, painted by a different hand. It is surmised that those on the left may have been Holbein’s work.
- During the Commonwealth, the parliament proposed to sell this painting to the King of France; but the Earl of Pembroke being resolved that it should not leave the country, secretly cut out the head of Henry VIII. whilst the treaty was in progress. The French ambassador, finding the picture mutilated, refused to purchase it. The earl having preserved the head, after the Restoration gave it to Charles II., when it was replaced; and so skilfully was it done, that the blemish can only be discovered by viewing the picture in a side light. (Vide “Archæologia,” v. 3 and 6.)
- 519 Pilate delivering up Christ (J. c. 43) *Schiavone*
- 520*Meeting of Henry VIII. and the Emperor Maximilian (J. c. 90) - - - - - *Holbein?*
- 521 The Apostles Peter, James, and John
M. A. Caravaggio
- 522 Margaret, Queen of Scots, wife of James IV.
 Very like a copy by *Mytens*. *unnamed*.
- 523 Duke of Brunswick (C. c., also J. c.) *Mytens*
- 524 Edward IV. - - - - - *Van Belchamp*
- 525 Isabella, Archduchess of Austria, daughter of Philip II. of Spain - - - - - *unnamed*
- 526 Duchess of Brunswick (C. & J. c. 10) *Mytens*
- 527 Portrait. 528 Portrait. 529 Man and Letter. 530—537 Birds, by *Bogdane*. 538—540 Portraits. 541 Chalk Drawing, by *Rosalba*—are so hung that they are invisible.

- 542 A Magdalen - - - - *Young Palma*
 543 Prometheus chained to the Rock *Young Palma ?*

(James's collection, 786.)

- 544 Ruins - - - - *Viviani & Jan Miel*
 545* Duns Scotus (J. c. 784) - - - *Spagnoletto*
 546 Don Carlos, son of Philip IV. of Spain *Murillo*

This picture is entitled "D. Carlos II., Rei d'Espana Ed. III. anos A^o 1665."

- 547 King William III., when young - *unnamed*
 548 Count Gondamor, Ambassador from the King of
 Spain to King James I. - - *Mytens*
 549* A Magdalen - - - - *Titian*
 550* Woman, with an Orrery and Dog *Parmegiano*
 551 Concert - - - - *Giovanni Bellini ?*
 552 Offering of the Magi - - *P. Veronese*
 553 Destruction of the Children of Niobe, *Rothenhamer*
 554 Flight into Egypt, after *Bassano* - *Teniers*
 555 Frederick the Great - - - *Vanloo ?*
 556* Ganymede - - - - -

This is an ancient painting, ascribed improperly to M. Angelo. He may possibly have furnished the outline.

- 597 St. John - - - - *Spagnoletto*
 558 Nymphs - - - - *G. Chiari*
 559 Christ in the house of Mary and Martha *Il Bassano*
 560* The Good Samaritan - - - *Il Bassano*

"302 Hampton Court—The Samaritane, by Old Bassanoe.
 Sold Mr. Turbridge, the 30 Ap. 1650, for 22l."

- 561 Judas betraying Christ - - - *Pordenone*
 562 Buildings in a Landscape - *John Breughel ?*
 563 St. Jerome - - - after *Albert Durer*
 564 Christ Blessing Little Children - *Huens*
 565 Jacob's Journey - - - - *Il Bassano*
 566 Faith - - - - *Guercino*
 567 Madame Chastilion - - - *unnamed*
 568 Nymphs - - - - *G. Chiari*
 569 Boaz and Ruth - - - - *Il Bassano*
 570 Mars and Venus - - - *P. Veronese ?*

- 594 Duchess of Brunswick, sister to George III.
Angelica Kauffman
 595 James II. - - - - *Russell*
 596 Countess of Sunderland - - - *Russell*
 597 An Entertainment - - - *Vanderbank*
 598 Charles II. - - - - *Russell*
 599 The Second Lord and Lady Clarendon *Russell*
 600 Family of Frederick, Prince of Wales *Knapton*

George III., the most important personage of this royal family group, may be distinguished as sitting with a plan of the garrison of Portsmouth on his knee, and his brother, Edward, Duke of York, is inspecting the plan.

- 601 The Daughter of Frederick II. of Denmark
unnamed
 602 James Stuart - - - - *B. Luti*

A bequest from Cardinal York, the last of the Stuarts, to George II : see also 608, 617.

- 603 Frederick the Great - - - *unnamed*
 604—606 Drawings - - - *unnamed*
 607 Frederick, Prince of Wales - - *Vanloo*
 608 Benedict XIV. - - - *P. Battoni*
 609 Cavalier on a white horse *A. Vander Meulen*
 610 Cavalier on horseback - *A. Vander Meulen*
 611 Whole-length Portrait - - - *F. Hals*
 612 A female Saint - - - *P. Perugino ?*
 613 Caroline, Queen of George II. - *Zeeman*
 614 George II. - - - - *Zeeman*
 615 Daughters of George II. - - *Maingaud*
 616 Louis XIV. of France, a drawing made at Versailles, 1684 - - - *Kneller*
 617 James Stuart, son of James II., when young,
unnamed

- 618 Queen Charlotte, consort of George III., with her children, the Prince of Wales (George IV.) and Duke of York, when young - - *Ramsay*
 619 View on the Thames ; 620 View of Windsor Castle ; 621, 622 Views of Portsmouth ;—are nearly invisible - - - *Dankers*

- | | | | |
|----------|---|-------------|----------------------|
| 623 | Jonah under the Gourd | (J. c. 206) | <i>M. Hemskirk</i> |
| 624 | St. John the Baptist | - - - | <i>unnamed</i> |
| 625 | The Apostles at the Tomb of Christ | | <i>unnamed</i> |
| 626 | Virgin and Child—after Tintoretto | | <i>unnamed</i> |
| 627 | Holy Family (almost unseen) ascribed to, but ? | | <i>P. Perugino</i> |
| 628 | The Raising of Lazarus | - - - | <i>B. van Orlay</i> |
| 629 | Christ healing the Sick. | (J. c. 751) | <i>A. Verrio</i> |
| 630 | Holy Family | - - - - | <i>unnamed</i> |
| 631, 633 | Two different versions of the Ecce Homo—
after Titian. | (J. c.) - - | <i>unnamed</i> |
| 632 | Holy Family | - - - | <i>Il Bassano ?</i> |
| 634 | Pharaoh sleeping | - - - | <i>Van Harp</i> |
| 635 | Holy Family—after Dosso Dossi | - | <i>unnamed</i> |
| 636 | Christ healing the Sick. | (J. c. 219) | <i>M. Hemskirk</i> |
| 637 | The Annunciation | - - - | <i>Il Bassano ?</i> |
| 638 | The Tribute-money (unseen from its position) | | <i>P. Veronese</i> |
| 639 | Peter in Prison (unseen). | (C. c.) - | <i>Steenwyck</i> |
| 640 | The Good Thief on the Cross. | (C. c.) | <i>P. del Vaga</i> |
| 641* | The Crucifixion | - - - | <i>L. van Leyden</i> |
| 642 | Madonna and Child | - - - | <i>V. Mola ?</i> |
| 643* | Resurrection of Christ | - - - | <i>L. van Leyden</i> |
| 644 | The Bad Thief on the Cross. | (C. c.) | <i>P. ael Vaga</i> |
| 645 | Peter in Prison. | (C. c.) - - | <i>Steenwyck</i> |
| 646 | Italian Gentleman | - - - | <i>G. Pens</i> |

In a black habit with red sleeves, holding his gloves in his right hand. Bought by the King when he was Prince of Nicasius. Russel? 3 ft. by 3 ft. 10 in.

- | | | | | | | |
|-----|---------------------------------------|---|---|---|---|-----------------------|
| 647 | Italian market | - | - | - | - | <i>Bamboccio</i> |
| 648 | Landscape | - | - | - | - | <i>Lucatelli</i> |
| 649 | Children with a Goat | - | - | - | - | <i>Amiconi</i> |
| 650 | Portrait | - | - | - | - | <i>L. Bassano?</i> |
| 651 | An Italian Market | - | - | - | - | <i>Bamboccio?</i> |
| 652 | Jupiter and Europa—after P. Veronese, | | | | | <i>unnamed</i> |
| 653 | Cupid and Psyche | - | - | - | - | <i>Lazzarini</i> |
| 654 | Portrait of George II. | - | - | - | - | <i>Sir G. Kneller</i> |

- 655 Man's Portrait - - - *unnamed*
 656 Portrait of an old Man - - - *unnamed*
 657 Madonna and Child - - - *unnamed*
 658 An Act of Mercy—after A. Caracci, *unnamed*
 659 Christ brought before Pilate - - *Tintoretto*
 660, 661 Two pictures—Dutch Amusements,

- C. F. Cepper*
- 662—666 Heads (sketches) - - - *Tiepolo*
 667 Venetian Gentleman - - - *L. Bassano*
 668 Col. St. Leger - - *Gainsborough, R.A.*
 669 George IV.—after Hoppner - *W. Owen, R.A.*
 670 Anne of Denmark—Queen of James I. *Vansomer*
 671 Christ bearing his Cross - - *Van Harp*
 672 Fountain, with Cattle - - - *J. M. Roos*
 673 David with Goliath's Head - - *unnamed*
 674 Shepherd with a Pipe - - - *Giorgione*

“A shepherd without a beard, with long hanging hair, holding a pipe in his right hand, being some part in his white shirt; at his right side some drapery. So big as the life to the shoulders. Done by Giorgione.” (C. c., p. 127, No. 12.)

- 675 Christ in the House of Mary and Martha, *unnamed*
 676 Venus and Cupid. (J. c.) - - *Pontormo?*
 677 A Labyrinth - - - *Tintoretto?*
 678 Men fighting with Bear - *Il Bassano?*
 679 The Thames near Whitehall - - *unnamed*
 680 Caroline, Queen of George II. *E. Zeeman?*
 681 Stoning of St. Stephen. (J. c. 839) *Rothenhamer*
 682* Fisher the Composer - - *Gainsborough*
 683 Ruins, and a Vase - - - *Griffiere*
 684 St. John - - - *L. Spada?*
 685 Child with a Lamb - - *Sir P. Lely*
 686 Madonna and Child - - - *unnamed*
 687 Landscape - - - *Edema*
 688 Landscape - - - *Vandeist*
 689, 690 Landscapes (over the entrance) *Dunckers*
 691 Madonna and Child—after Vandyke, *unnamed*
 692 Madonna and Child—after Vandyke, at Windsor?

- 693—704 Twelve Saints. (J. c. 843) - *D. Fetti*
 * 131 Hampton Court—Seven Saints, done by Fettee. Sold
 Mr. Jackson, the 23rd October, 1651, for 42*l*."
- 705 Buildings and Figures - - - *Ghisolfi*
 706 Caroline, Queen of George II., and William,
 Duke of Cumberland, her son *Sir G. Kneller*
 707 Emperor Charles VI. - - *Sir G. Kneller*
 708 A Rabbi—after Rembrandt - *Gainsborough*
 709 Spanish Boy - - - *Murillo?*
 710 Lucretia - - - *P. Bordone?*
 711 Landscape - - - *R. Savery*
 712 Anne, Duchess of York - - *Sir P. Lely*
 713 Infant Duke of Gloucester, and a bird, *Sir P. Lely*
 714 St. Christopher, with saints - - *L. Cranach*
 715 William III. - - - *unnamed*
 716 Anne, Queen of James I. (C. c.) - *Vansomer*
 717 Tobit restored to sight - - *M. de Vos*
 718 George I. - - - *Kneller*
 719 James I. - - - *Vansomer*
 720 George II. - - - *Kneller*
 721 Cattle in a Landscape - - *M. Carre*
 722 Dead Game, with Fruit - - *Snyders*
 723 The Marriage of St. Catherine—after *P. Veronese*
 724* Frederick, Prince of Wales, when young, *unnamed*
 725* Landscape - - - *Danckers*
 726 Caroline, Queen of George II. (over fire-place.)
 727—730 Four Doges of Venice - - *Fialetti*
 Bequeathed to Charles I. by Sir H. Wotton. Their names are
 on the backs of the pictures. See Wotton's will.
- 731—744 Flower-pieces - - - *Baptist*
 745 Fruits - - - *Van Aelst*
 746, 750, 755 Fruits and Flowers *M. A. Campidoglio*
 747 Flower-piece - - - *Bogdane*
 748, 749 Flower-pieces - - *M. di Fiori*
 751—753 Flower-pieces, with Insects - *Withoos*
 754 Girl and Flowers - - - *unnamed*
 754—768 are nearly invisible for want of light.

RAFFAELLE'S CARTOONS.

The Cartoons are stated by Dr. Kugler (*Hand-book for Italian Painting*) to have been executed in 1515 and 1516, (Dr. Waagen says in 1513 and 1514,) and to have consisted of ten subjects only, but according to other inquiries on the subject (see *Quarterly Review*, vol. lxvi.) there were eleven subjects. Vasari says Raffaelle painted the whole with his own hand, but afterwards states that he was assisted by Francesco Penni. Waagen considers them as Raffaelle's own work. Dr. Kugler states that they were done under Raffaelle's "immediate direction, by Francesco Penni." Raffaelle was paid about 434 ducats, or 737 scudi, for these cartoons, according to the steward books of St. Peter's. The tapestries (costing, it is said, each 2000 ducats), for which they were prepared as patterns, under the Pontificate of Leo X., were designed to cover the vacant spaces below the frescoes of Michael Angelo, in the Capella Sistina, at Rome. It is said that the execution of the tapestries was superintended by Bernard van Orlay. Four tapestries, descriptive of the History of St. Peter, and one of the Stoning of St. Stephen, were to be placed on the left of the altar. That for the altar-piece was the Coronation of the Virgin. The remaining five subjects represented the History of St. Paul, and were on the right. Only seven cartoons are here. The four wanting are—the Coronation of the Virgin (not named by Kugler), the Conversion of St. Paul,* the Stoning of St. Stephen, and Deliverance of St. Paul from Prison.*

* Dr. Kugler thus describes these cartoons:—

The Conversion of St. Paul.—Paul lies on the ground, thrown from his horse; above him appears the threatening figure of the Saviour. Paul alone sees it: his armed followers witness the awfulness of the Divine presence only in its effects. The expression of fear and consternation is admirably portrayed.

Stoning of St. Stephen.—The figure of the saint is particularly excellent. Kneeling, he raises his eyes to heaven (where the Saviour appears, with the Eternal Father and angels) and prays to God for forgiveness for his murderers. In the foreground, Saul holds the clothes of the witnesses.

St. Paul in the Prison of Philippi—at the time of the earthquake. The earthquake is personified by a giant, who has torn an opening in the earth. Behind the grate of the prison the apostle is seen in prayer; in front are the guards. The borders round these works are enriched with ornaments corresponding in style with those in the Loggie. The lateral divisions, or pilasters, are ornamented with graceful figures in the arabesque taste, generally mythological in their allusions, and in the natural

This series seems to have been confounded with another series of thirteen tapestries, illustrating the Life of Christ, done after Raffaele's death, from designs of his scholars.* Raffaele painted them at about the age of thirty-two. They should be viewed as designs, with effects of colour and treatment expressly prepared for tapestry—and not mistaken for oil-paintings.† Leo sent these cartoons to Arras, in Flanders, to be woven; but being assassinated before the tapestries were completed, and the weavers remaining unpaid, they lay in a cellar, neglected, for a hundred years. Rubens is said to have recovered them for Charles I., who sought to establish a manufactory for tapestry weaving at Mortlake. In the Inventory of Charles's pictures there is the following note:—"Item, in a slit deal wooden case, some two cartoons of Raphael Urbins's for hangings to be made by, and the other five are, by the king's appointment, delivered to Mr. Franciscus Cleane at Mortlack, to make hangings by." The tapestry of Elymas the Sorcerer is still in this palace, and is now hung in the Public Dining Room. Let the beholder, however, bless Oliver Cromwell, who rescued them, at a penitential season for all art, especially art connected with the Romish church, for 300*l.*, and hid them in deal-cases in Whitehall—at least they were so found, after the Restoration. Charles II., with less feeling, *sold* them, rather underhandedly, to the French minister Barillon, when Lord Danby upset the sale.

The gallery in which they now hang is said to have been expressly constructed for them by Sir Christopher Wren. It is far too narrow—the light reflected—and instead of being hung as they are *above*, they should be *below*, or at least *level* with the eye of the spectator. The great height of the horizon in the Miraculous Draught of Fishes, might at least have told Wren this. Since they were placed here by William III. they have travelled to

colours. Under the large subjects are small compositions in the style of the friezes, painted in bronze colour. Those under the second series are scenes from the history of the Apostles, so connected with the subjects of the chief pictures, as to carry on and unite the separate events. Those under the first series represent incidents from the early history of Leo, in the style of antique reliefs; and although the costume of the time is retained in the principal portraits, it is so managed as to harmonize with their classic treatment. (Murray's "Hand-book of Italian Painting.")

* "Part of one of these cartoons," says Mr. Eastlake, "for the tapestry of the Massacre of the Innocents, is now in the National Gallery." It has been quite drenched with oils and varnish.

† Passavant (Arts and Artists in England, vol. i. p. 80) says, that Leo X. gave away the tapestries.

Buckingham House, (in 1766)—thence to Windsor, in 1788, where they remained some twenty years—and at last were restored to this gallery by George III., who added their present frames, at a cost of 500*l*. There was once a rumour that Queen Charlotte wished to send them to Germany, whilst they were in Buckingham House. In truth, they need a safe and permanent home, which the present gallery cannot be considered. The *cards* or paste-boards—whence *cartona*, *cartoon*—on which they are painted, already sufficiently injured by the Arras weavers, who first cut them into slips, and then pricked the patterns through them,—further injured by rude tracings which have almost severed them through, and still more by barbarous clippings, to adapt their size to the frames, is fragile, and will not bear much more handling. Many copies have been taken; by Mytens, in oil, at Knowle (Kent), by Sir James Thornhill, for the Duke of Bedford, now possessed by the Royal Academy. Charles Jervas and Goupy also made small copies. They have been engraved by Gribbelin, Dorigny, Lepicie, Dubosc, Holloway, Fitler, and Burnet. Burnet's marvellously-cheap four shilling prints are admirable memorials, though too dark and heavy, and wanting the expression and delicacy of the originals.

It would be out of place here, at least to attempt (were we even competent to the task) a worthy criticism on these high works of art, which have been the admiration of all having knowledge and feeling enough for art to understand them, for the last three centuries. Like the poetry of a Shakspeare or Dante, and the music of a Purcell or Beethoven, it requires a cultivated taste to appreciate their superlative excellences. Hazlitt and Richardson—the latter especially—have written well about them; Mr. Cattermole's book is worth consultation; likewise the work of the Rev. Mr. Gunn; and last, but not least, three articles in Nos. 533—535 of the *Athenæum*. So we commend the cartoons to you, giving the plain words of Scripture, as the best comment, and leaving you to judge for yourself, how inspired a sermon Raffaele has preached on these texts, by means of a little distemper and some large sheets of paper.

The subjects of the cartoons are arranged in the following order. We advise the spectator to avail himself of the whole length of the gallery, to examine those placed at each end.

769 DEATH OF ANANIAS.

Acts, v. 3—5. Peter said, Ananias, why hath Satan filled thine heart to lie to the Holy Ghost, and to keep back part of the price of the land.....Thou hast not lied unto men, but unto God, And Ananias hearing these words fell down, and gave up the ghost: and great fear came on all them that heard these things.

770 ELYMAS THE SORCERER STRUCK BLIND.

Acts, xiii. 7—12. Elymas the sorcerer (for so is his name by interpretation) withstood them, seeking to turn away the deputy (Sergius Paulus) from the faith. Then Saul, (who is also called Paul,) filled with the Holy Ghost, set his eyes on him, and said, O full of all subtlety and all mischief, thou child of the devil, thou enemy of all righteousness, wilt thou not cease to pervert the right ways of the Lord? And now, behold, the hand of the Lord is upon thee, and thou shalt be blind, not seeing the sun for a season. And immediately there fell on him a mist and a darkness; and he went about seeking some to lead him by the hand.

771 ST. PETER AND ST. JOHN AT THE BEAUTIFUL GATE.

Acts, iii. 1—7. Now Peter and John went up together into the temple at the hour of prayer, being the ninth hour. And a certain man lame from his mother's womb was carried, whom they laid daily at the gate of the temple which is called Beautiful, to ask alms of them that entered into the temple; Who seeing Peter and John about to go into the temple asked an alms. And Peter, fastening his eyes upon him with John, said, Look on us. And he gave heed unto them, expecting to receive something of them. Then Peter said, Silver and gold have I none; but such as I have give I thee: In the name of Jesus Christ of Nazareth rise up and walk. And he took him by the right hand, and lifted him up: and immediately his feet and ancle bones received strength.

772 MIRACULOUS DRAUGHT OF FISHES.

Luke, v. 4—8. He said unto Simon, Launch out into the deep, and let down your nets for a draught. And Simon answering, said unto him, Master, we have toiled all the night, and have taken nothing: nevertheless, at thy word I will let down the net. And when they had this done, they enclosed a great multitude of fishes: and their net brake. And they beckoned unto their partners, which were in the other ship, that they should come and help them. And they came and filled both the ships, so that they began to sink. When Simon Peter saw it, he fell down at Jesus' knees, saying, Depart from me; for I am a sinful man, O Lord.

"The scene," says Dr. Kugler, "represents the Sea of Genesaret." It is supposed that the fish and the herons are by Giovanni da Udine. (See Passavant ut supra.)

773 ST. PAUL AND ST. BARNABAS AT LYSTRA.

Acts, xiv. 8—13. And there sat a certain man at Lystra, impotent in his feet, being a cripple from his mother's womb, who never had walked: The same heard Paul speak: who steadfastly beholding him, and perceiving that he had faith to be healed, said with a loud voice, Stand upright on thy feet. And he leaped and walked. And when the people saw what Paul had done, they lifted up their voices, saying in the speech of Lycaonia, The gods are come down to us in the likeness of men. And they called Barnabas, Jupiter; and Paul, Mercurius, because he was the chief speaker. Then the priest of Jupiter, which was before their city, brought oxen and garlands unto the gates, and would have done sacrifice with the people.

774 ST. PAUL PREACHING AT ATHENS.

Acts, xvii. 22, 32. Then Paul stood in the midst of Mars' hill, and said, Ye men of Athens, I perceive that in all things ye are too superstitious.....And when they heard of the resurrection of the dead, some mocked: and others said, We will hear thee again of this matter.

775 THE LAST CHARGE TO PETER.

John, xxi. 15. Jesus saith to Simon Peter. Simon, son of Jonas, lovest thou me more than these? He saith unto him, Yea, Lord; thou knowest that I love thee. He saith unto him, Feed my lambs.

776 Chalk Drawing of the Transfiguration, *Casanova*

The Transfiguration was Raffaelle's last work, and was shown in his painting-room where his body was laid.

777 John Lacy, a comedian in the reign of Charles II.

Michael Wright

779 A Battle on a Bridge - - - *Bourgognone*

780 Sea Piece - - - - - *Parcelles*

781 Magdalen - - - - - *Sir P. Lely*

782 Louis XIV. on horseback - - - *unnamed*

- 783 Judith with the Head of Holofernes *Guido*
 784 Interview of Henry V. with the Princess Katherine of France - - - *Kent*
 785 Portrait - - - *Il Bassano*
 786 Palace of Prince Maurice of Nassau, at Cleves, Oldenburg
 787 Marriage of Henry V. with the Princess Katherine - - - *Kent*
 788 Portrait of Sir P. Lely - - - *unnamed*
 789 Susannah and the Elders - - - *unnamed*
 790 A Church - - - *Steenwyck*
 791, 792 (Unseen) - - - *unnamed*
 793 Sea Piece - - - *Parcelles*
 794 Man and Woman - - - *Giorgione*
 795, 796, 797 (Unseen) - - - *unnamed*
 798 William III. - - - *Kneller?*
 799* Dobson and his Wife - - - *Dobson*
 800 Mary, Queen of James II. - - - *S. Verelst?*
 801 Admiral Lord Keith - - - *unnamed*
 802 Lord Hutchinson - - - *T. Phillips, R.A.*
 803 Spencer Percival - - - *Joseph?*
 804 Richard Brinsley Sheridan - - - *unnamed*
 805—813 Paintings in distemper, representing the Triumphs of Julius Cæsar - - *A. Mantegna*

- 805 The Commencement of the Procession; musicians, standard-bearers, the bust of Roma Victrix, smoking censers and emblems of triumph borne by soldiers.
 806 Images and various warlike implements captured from the conquered.
 807 Similar trophies; urns, tripods, and other vessels.
 808 More trophies; oxen decorated for sacrifice.
 809 Elephants bearing fruit and flowers; burning candelabra. The preparations for festivity.
 810 Armour, trophies, and heads of the vanquished, borne in triumph.
 811 The Procession of the Captives; men, women, and children, and mocking figures among the populace.
 812 The Musicians and Singers, which always accompanied a Roman Triumph.

813 Julius Cæsar, in a triumphal car, with his standard and its legend, "Veni, vidi, vici."

"Hampton Court—Nine pieces, being of Tryumph of Julius Ceaser, done by Andrew Demantung. Sold, 1650, for 1000*l*."

These old paintings in distemper on linen (improperly called cartoons, though not on card), have been very judiciously removed from the Public Dining Room to this Gallery, where they were arranged in a line. Originally they were designed to ornament a frieze and to form a procession eighty feet long. The height is nine feet. They were painted for the Marquis of Mantua, Marchese Lodovico Gonzaga, whose hall in the palace of St. Sebastian, at Mantua, they adorned.

They were purchased, with the rest of the Mantuan collection, by Charles I., and sold, at Charles's death, for 1000*l*. by the Parliament. Charles II. re-bought them, and placed them in this palace. It would be a pity to lose such specimens of one of the patriarchs of revived art, and yet they are every year becoming worse. Copies should be made at the public expense. They were engraved in a bold and effective style, but not very correctly, on wood, by Andrea Andreani, in 1599, not 1529, according to Waagen. These engravings are scarce. Mantegna also engraved himself some of them on copper. Goethe has criticised the engravings with admiration, in the *Kunst und Alterthum* (Art and Antiquity), Vol. iv. No. 1, p. 111, and No. 2, p. 51, of the same volume—a kind of periodical which Goethe in his latter years used to publish at irregular intervals.

Waagen asserts, that "the whole was coarsely painted over by Laguerre in distemper, it is said, in the time of William III.;" but this is contradicted by many authorities. He adds the following judicious remarks, which may very appositely be quoted here (vol. ii. p. 112):—"By the enthusiastic study of the Greek sculptures in the painting-room of his master, Squarcione, Mantegna had formed his eyes for a very refined and definite conception of nature in form and motion, and attempted in this triumphal procession, with remarkable success, to reconcile the laws of ancient sculpture with those of painting and the variety of nature. Notwithstanding a certain severity in the forms, there is great variety and animation in them—tall, noble, powerful, robust, common figures and heads, are mingled with such delicate, slender, and youthful ones, as all modern art has but very few to boast of. In the motions, notwithstanding the observance of a certain measure, there is much freedom and animation; and the variety and beauty in the positions of the hands is extremely admirable. Though in the drapery the small folds of Greek sculpture predominate, it is treated with great taste, without stiffness or appearance of imita-

tion, but with great freedom. In the colouring, these pictures, as is proved by the parts not painted over, must have produced an effect like that of the ancient paintings; in their general appearance they were light, in their draperies several light stuffs of variegated hues were used; for instance, yellowish, with purple shadows, greenish or pale blue with white lights; the background has throughout a light horizon. In the execution, we do not know whether most to admire the inexpressibly rich and elegant details, or the light and spirited touch of the pencil, notwithstanding all the pains taken."

814 Sir Jeffery Hudson - - - *Mytens*

"The picture of Jeffrey the Queen's dwarf, in a landskip, at length, done by Dan. Mytins, and the landskip by Cornelius Johnson." (C. c., p. 90, 33.)

The history of this little ugly fellow is a romance of its kind, and sufficiently amusing to occupy a page:—

"He was born," says Horace Walpole, "at Oakham, in Rutlandshire, in 1619, and about the age of seven or eight, being then but eighteen inches high, was retained in the service of the Duke of Buckingham, who resided at Burleigh-on-the-Hill. Soon after the marriage of Charles I., the King and Queen being entertained at Burleigh, little Jeffery was served up to table in a cold pie, and presented by the Duchess to the Queen, who kept him as her dwarf. From seven years of age till thirty, he never grew taller; but after thirty he shot up to three feet nine inches, and there fixed. Jeffery became a considerable part of the entertainment of the court. Sir William Davenant wrote a poem, called *Jeffreidos*, on a battle between him and a turkey-cock; and in 1638 was published a very small book, called *The New Year's Gift*, presented at court from the Lady Parvula to the Lord Minimus (commonly called Little Jeffery), her Majesty's servant, &c., written by Microphilus, with a little print of Jeffery prefixed. Before this period, Jeffery was employed on a negotiation of great importance; he was sent to France to fetch a midwife for the Queen, and on his return with this gentlewoman, and her Majesty's dancing master, and many rich presents to the Queen from her mother, Mary de Medici, he was taken by the Dunkirkers. Jeffery, thus made of consequence, grew to think himself really so. He had borne with little temper the teasing of the courtiers and domestics, and had many squabbles with the King's gigantic porter; at last, being provoked by Mr. Crofts, a young gentleman of family, a challenge ensued, and Mr. Crofts coming to the rendezvous armed only with a squirt, the little creature was so enraged, that a real duel ensued, and the appointment being on horseback with pistols, to put them more

on a level, Jeffery with the first fire shot his antagonist dead. This happened in France, whither he had attended his mistress in the troubles. He was again taken prisoner by a Turkish rover, and sold into Barbary. He probably did not long remain in slavery, for at the beginning of the civil war he was made a captain in the royal army, and in 1644 attended the Queen to France, where he remained till the Restoration. At last, upon suspicion of his being privy to the Popish plot, he was taken up in 1682, and confined in the Gate-house, Westminster, where he ended his life, in the sixty-third year of his age."—*Walpole's Anecdotes, Dallaway's Ed.*, vol. ii. pp. 21, 22. The painters received 40*l.* for this picture.

- 815 Alderman Lemon - - - - *unnamed*
 816* Henry VII. and his Queen, Elizabeth; Henry VIII.
 and his Queen, Jane Seymour - *Remee*

Copied for Charles II. from the original, by Holbein, which was painted on the wall of the Privy Chamber at Whitehall, and lost when that palace was burnt. Engraved by Vertue.

- 817, 818 Portraits (unknown) - - *unnamed*
 819 Schachner of Austria - - - *unnamed*
 820 Portrait (unknown) - - - *unnamed*
 821 Lord Darnley, husband of Mary, Queen of Scots,
 and his Brother (see 326; C. c.) - *L. de Heere*

"5 Whitehall—The Lord Darnely, with Charles Stewart, his brother, at length. Sold, by Commonwealth, Mr. Jackson, as appraised, 8*l.*"

- 822 Portraits - - - - *unnamed*
 823 Jane Shore, entitled "Baker's wife, mistress to a
 king" - - - - *unnamed*
 824 Duke of Wirtemberg - - - *Mytens*
 825 Edward III. - - - - *unnamed*
 826—828 Portraits (unnamed and unseen)
 829 Daughters of George II. - - *Maingaud*
 830—832, 834, 836 Unseen, unknown
 833 Haydn, the Composer - - - *unnamed*
 835 George I. - - - - *unnamed*
 837 Emperor Paul of Russia - - *unnamed*
 838 Stanislaus, King of Poland - - *unnamed*

- 839 William of Nassau, Prince of Orange, Great-grandfather of William III. - unnamed
 840 Queen of Prussia - - unnamed
 841 Louis XV. ? of France, when young unnamed
 842 Portrait (unknown) - - unnamed
 843 General Spalken - - unnamed
 844, 845 Portraits (unknown) - - unnamed
 846 North, Bishop of Winchester *N. Dance, R.A.*
 847, 848 Hurd, Bishop of Winchester *Gainsborough*
 849 Portrait (unknown) - - unnamed
 850 Duke of Gloucester (Queen Anne's son) *Kneller*
 851 George, Prince of Denmark - - *Dahl*
 852—855 Portraits (unknown—unseen) unnamed
 856 Charles I. and Queen Henrietta - *Honthorst*

(On the wall of the Queen's staircase.)

Charles and the Queen, as Apollo and Diana, receive the Duke of Buckingham as Mercury, who introduces the Arts and Sciences to them—so says H. Walpole. In Vanderdoort's Catalogue, it is described as "the King and Queen of Bohemia in the clouds, and the Duke of Buckingham coming to present to the King the seven Liberal Sciences under the persons of their children." (Cat. p. 167, No. 4.)

"130 St. James's—Two pictures of King and Queen of Bohemia, by Hunthurst. Sold Mr. South, the 18th Jan. 1650, for 12*l*."

- 857 Triumph of Bacchus - - *Ciro Ferri*
 858 Fruit - - *De Heem*
 859 Christ in the House of Mary and Martha, *Hans de Vriese*

A prospective piece, done by Hans de Uries. The figures thereon done by Blocklandt, where Christ is sitting by Mary, and three figures more, sitting by a green table. (C. c. p. 141, No. 56.)

- 860 Murder of the Innocents - - *P. Breughel*

A piece of the Slaying of the Innocents, said to be of the old Brugell, the soldiers being all in boors' habits. (C. c. p. 141, No. 58.)

"188 p. Whitehall (21)—An old Winter-piece, of Herod killing of Children in Bethlehem, by Breugall. Sold Mr. Mallory, Dec. 11th, 1649, for 3*l*. 5*s*."

861 Breaking open the Gates of Hell *J. Bos*
 " 150 St. James's—A Dreame of Jeronimo Bosse. Sold, by
 commonwealth, Mr. Houghton, 6*l*.

862 Portrait of Friedrich von Gentz,
Sir T. Lawrence, P.R.A.

863 Fair Rosamond Clifford, mistress of Henry II.
 1177 - - - - - *unnamed*

864 C. F. Abel, the Composer - - - *Robineau?*

865 Philip III. of Spain

This picture is inscribed "Ju: Pantaja De la Vallcolit Regiæ
 Majestatis Philip...pictor faciebat, 1605." A like painting at
 Cobham Hall (Kent).

866 Portrait of a Man in Armour, 1617

867 Portrait, marked "Genus et Genius," æt. 17, 1617,
unnamed

868 Mrs. Delany - - - - - *Opie*

869 Portrait (unknown) - - - - - *unnamed*

870 Duke of Gloucester, son of Queen Anne, *Kneller*

871 Mary de Medicis - - - - - *Pourbus*

872 Child, with a wreath of Flowers - *unnamed*

873 Henry IV. of France - - - - - *Pourbus*

874 Lady in a Ruff - - - - - *unnamed*

875 Young Lady, with a Fan of Feathers, 1594,
unnamed

876 Sir Isaac Newton - - - - - *Kneller*

877 Sampson and Dalilah - - - - - *Vandyke*

878 John Locke - - - - - *Kneller*

879 Assembly of the Gods - - - - - *B. Spranger*

880 The Burning of Rome - - - - - *G. Romano*

" A piece where Rome is set on fire, where the people are flying
 with pack and sack; containing, upon the first ground, some
 seventeen figures, besides the little ones in the landskip afar off."
 (C. c. p. 137, No. 35; J. c. 69.)

881 Earl of Moira - - - - - *Hoppner, R.A.*

882 The King of Oude - - - - - *Home*

883 A Wild Boar Hunt - - - - - *Snyders*

A similar picture (7 ft. by 11 ft.) in the Duke of Buckingham's
 collection.

- 884 Comic Muse - - - *Hoppner, R.A.*
 885 Francis, Duke of Bedford - *Hoppner, R.A.*
 886 Madonna and Child - - - *C. Cignani*
 887 St. Jerome sitting with a Lion by him. (J.c.822)
J. Van Hemmessen

- 888 Marquis del Guasto, and Page - *Titian*

"Brought from Germany, by my lord marshall, from Col. Leslie to the King." C. & J. c. 41.

"3 Oatlands—The Marquis de Guasto, a copy after Tystian, Sold Mr. Baker, the 1st of Feb. 1652, for 8l."

- 889 Sea Port - - - - *Parcelles*
 890 Portrait of Giacomo Il Bassano - *Il Bassano*
 891 Portrait of Sir P. Lely - - *Lely*
 892 Portrait of Tintoretto - - - *unnamed*
 893 Portrait of Holbein - - - *unnamed*
 894 Portrait of Giulio Romano - - *unnamed*
 895 Portrait of Michael Angelo - - *unnamed*
 896 Portrait of P. Del Vaga - - *by himself*
 897 Triumph of Bacchus, Venus, and Ariadne—
 after Guido - - - *Romanelli*
 898 Interior, with Figures - - - *Van Dalen*
 899 St. George and Princess Cleodokinde, *Tintoretto*
 900 Madonna and Child - - - *Tintoretto*
 901 Cleopatra - - - - *L. Caracci*
 902 Still Life - - - - *Roestraten*
 903 Landscape, with Cattle - - *Swaneveldt*
 904 Christian VII. of Denmark - - *unnamed*
 905 Charles XII. of Sweden - - *unnamed*
 906 Frederick II. of Prussia - - *unnamed*
 907 Queen of Frederick II. - - *unnamed*
 908 Mademoiselle de Clermont - - *unnamed*
 909 Marianne, Duchess of Bourbon - *unnamed*
 910 Madame Pompadour, mistress of Louis XV.
unnamed. Greuze?
 911 Cherries - - - *Daniel? John Nes*
 912 Holy Family - - - *F. Lauri*
 913*Portrait of a Gentleman - - *unnamed*
 914 View in the West Indies - - *F. Post*

- | | | | | | |
|---------|---|---|---|---|------------------------|
| 915 | Venus and Satyr | - | - | - | <i>Albano</i> |
| 916 | Portrait | - | - | - | <i>Titian</i> |
| 917 | Italian Peasants | - | - | - | <i>M. A. Battaglia</i> |
| 918* | Madonna and Child | - | - | - | <i>J. de Mabuse</i> |
| 919 | Portrait of Titian | - | - | - | <i>by himself?</i> |
| 920 | East Indian Scene | - | - | - | <i>Daniel, R.A.</i> |
| 921 | Dead Christ | - | - | - | <i>N. Poussin?</i> |
| 922 | Portrait of Raffaelle | - | - | - | <i>unnamed</i> |
| 923 | Judgment of Paris | - | - | - | <i>L. Cranach</i> |
| 924 | The Shepherds' Offering | - | - | - | <i>T. Zuccherro?</i> |
| 925 | Portrait of Giorgione? | - | - | - | <i>by himself?</i> |
| 926 | Nymphs and Satyrs in Landscape | - | - | - | <i>Poelemberg</i> |
| 927 | Worshipping the Host | - | - | - | <i>Il Bassano?</i> |
| 928 | Portrait of Holbein | - | - | - | <i>by himself</i> |
| 929 | Rear-Admiral Sir Charles Knowles's Squadron
attacking Port Louis, in St. Domingo, March 8,
1748 | - | - | - | <i>unnamed</i> |
| 930 | Sea-piece | - | - | - | <i>J. Cleveley</i> |
| 931 | Deptford Dock-yard | - | - | - | <i>R. Paton</i> |
| 932 | The Royal Yacht in a Storm, with Queen Char-
lotte on board | - | - | - | <i>R. Wright</i> |
| 933 | Rear-Admiral Sir Charles Knowles's Action with
a Spanish Squadron off the Havannah, Oct. 1,
1748 | - | - | - | <i>unnamed</i> |
| 934—939 | Hulls of the Sphynx and the Enterprise,
both sixth rates, and the King Fisher, a sloop,
<i>Marshall</i> | | | | |
| 940—943 | George III. reviewing the Fleet at Ports-
mouth (over the doors) | - | - | - | <i>D. Serres</i> |
| 944 | "A Sea-piece of King Charles the First coming
from Spain" (C. & J. c. 1025) | - | - | - | <i>Parcelles</i> |

In King Charles' Cat., p. 93, No. 12, it is thus described:—
"The picture of St. Andero's Haven (Santander), in Spain, where
our King took shipping when he came from thence, in a black
and gilded frame, bought by the King, in which piece containing
some four greater ships and some nine lesser ships. 4 ft. 7 in
by 7 ft. 4 in. Done by Persellis."

- 945 The Close of the Action of November 4, 1805,
conducted by Sir Richard Strachan, *Pocock*

- 946 Commencement of Sir Robert Calder's Action,
July 22, 1805 - - - *Pocock*
- 947 British Ship engaged with Three Spanish Vessels
W. Van der Velde
- 948 Close of the same action - *W. Van der Velde*
- 949 Destruction of a Dutch Merchant Fleet and Two
Ships of War, and the Town of Bandaris on
the Coast of Holland, by Admiral Sir R. Holmes,
on July 29, 1666 - - *W. Van der Velde*
- 950 The Battle of August, 1673, in which Prince
Rupert commanded the French and English
against the Dutch - - *W. Van der Velde*
- 951, 952 Hulls of the Royal George, first rate, 100
guns - - - *Marshall*
- 953, 954 Sketches - - - *W. Van der Velde*
- 955 Dock-yard at Portsmouth - - *R. Paton*
- 956 The Commencement of the Battle of Camper-
down, "Lord Duncan's Victory," *D. Serres*
- 957 Dock-yard at Sheerness - - *R. Paton*
- 958 Action between a British ship and a Dutch fleet,
W. Van der Velde
- 959 Sir John Lawson - - - *Lely*
- 960 Action between the English and Dutch,
W. Van der Velde
- 961, 962 Two small Sea-pieces - - *Swaine*
- 963 Battle of Trafalgar, October 21, 1805, *Huggins*
- 964 Day after the Battle of Trafalgar - *Huggins*
- 965 Close of the Action of Trafalgar - *Huggins*
- 966 Action between English and Dutch,
W. Van der Velde
- 967 Earl of Sandwich - - - *Dobson*
- 968 British Fleet attacking the French Fleet in a
Harbour - - - *W. Van der Velde*
- 969 Dock-yard at Chatham - - *R. Paton*
- 970 The Battle of Camperdown—the Close of the
Action - - - *J. T. Serres*
- 971 Dock-yard at Woolwich - - *R. Paton*

972	Sea-piece—a Calm	-	-	-	<i>W. Van der Velde</i>
973, 974	The Hulls of a Vessel	-	-	-	<i>unnamed</i>
975	A Sea Fight	-	-	-	<i>Parcelles</i>
976, 977	Burning of a Fleet	-	-	-	<i>unnamed</i>
978, 979, 981	Burnings of a Fleet	-	-	-	<i>W. Van der Velde</i>
980	English Fleet attacking Dutch Fleet in a Harbour	-	-	-	<i>W. Van der Velde</i>
982, 983	Hulls of the Barfleur, second-rate, 90 guns,	-	-	-	<i>Marshall</i>
984	A Sea-piece (unseen)	-	-	-	<i>unnamed</i>
985	Greenwich	-	-	-	<i>unnamed</i>
986	A Sea-piece (unseen)	-	-	-	<i>- Elliot</i>
987	Tower of London	-	-	-	<i>unnamed</i>
988	Blackwall	-	-	-	<i>D. Serres</i>
989	View of the Thames at the Temple	-	-	-	<i>unnamed</i>
990	A Sea-piece	-	-	-	<i>Elliot</i>
991, 992, 1007	Sea-pieces	-	-	-	<i>D. Serres</i>
993, 994	Hulls of the Experiment, fourth-rate, 50 guns	-	-	-	<i>Marshall</i>
995, 996	Hulls of the Royal Oak, third-rate, 74 guns	-	-	-	<i>Marshall</i>
997, 998	Hulls of the Ambuscade, fifth-rate, 32 guns	-	-	-	<i>Marshall</i>
999, 1000	Hulls of the Intrepid, third-rate, 64 guns	-	-	-	<i>Marshall</i>
1001, 1002	Hulls of the Portland, fourth-rate, 50 guns	-	-	-	<i>Marshall</i>
1003	Sea Piece	-	-	-	<i>Brooking</i>
1004, 1005	Two Views in Holland	-	-	-	<i>unnamed</i>
1006	River in Holland	-	-	-	<i>S. Ruysdael</i>
1008	A Sea Piece	-	-	-	<i>Monamy</i>
1009—1016	(See page 32.)	-	-	-	
1017	Louis XVI. of France	-	-	-	<i>Greuze</i>
1018	Sir Robert Walpole.	-	-	-	
1019	A Landscape	-	-	-	<i>Oldenburg</i>
1020	View on the Thames, Fleet Ditch, Wharfs, &c.	-	-	-	<i>James</i>

- 1021 View on the Thames, comprising Old London Bridge, Fishmongers' Hall, and the Monument, *James*
- 1022 View in St. James's Park, the Horse Guards, Westminster Abbey, &c. - - - *James*
- 1023 View on the Thames, comprising Old Somerset House, and the Temple Gardens - *James*
- 1024 View on the Thames, the Savoy Palace, Old Somerset House, the New Church in the Strand, and St. Clement's - - - *James*
- 1025 View on the Thames, comprising Westminster Bridge, the Hall and Abbey, Whitehall, Hungerford Stairs, Adelphi, and the Waterworks, *James*
- 1026 James I. in his Robes; a copy, by F. Read, from a picture at Ham House.
- 1027 View of Greenwich Hospital, Church, and Park, *James*
- 1028 King William III. embarking from Scotland.
- 1029 The landing of King William III. at Brixham.
- 1030 King Charles II. taking leave of the Dutch Court at his Restoration in 1660.

ALPHABETICAL LIST OF THE PAINTERS,

Their Chronology, their Schools,

AND REFERENCES TO THEIR WORKS,

IN

HAMPTON COURT PALACE.

- ALBANO**, Francesco Albani, b. at Bologna, 1578; d. 1668. *Bolognese school*. 915.
- Amiconi**, Giacomo, b. at Venice, 1675; d. 1752. *Venetian*. 649.
- Angelo**, Michael Buonarroti, b. at Caprese, 1474; d. 1563. *Florentine*. 556.
- Arpino**, Guiseppe Cesari d', b. at Arpino, 1560; d. 1640. *Neapolitan*. 239.
- Balestra**, Antonio, b. at Verona, 1666; d. 1740. *Venetian*. 211, 212.
- Bamboccio**, Peter Van Laer, b. at Laeren, in Holland, 1613; d. 1675. *Dutch*. 647, 651.
- Baptist**, John Monnoyer, b. at Lisle, 1635; d. 1699. *French*. 205, 206, 231, 232, 485, 731, 742.
- Baroccio**, Federigo, b. at Urbino, 1528; d. 1612. *Roman*. 412.
- Bartolozzi**, Francesco, b. at Florence, 1730; d. 1818. 592.
- Bassano**, Giacomo da Ponte (called Il), b. at Bassano, 1510; d. 1592. *Venetian*. 50, 74, 100, 157, 169, 257, 356, 463, 554, 559, 560, 565, 569, 572, 632, 637, 678, 785, 890, 927.
- Bassano**, Leandro da Ponte (called Leandro), b. at Bassano, 1558; d. 1623. *Venetian*. 68, 436, 486, 650, 667.
- Battaglia**, Michael Angelo Cerguozzi da, b. at Rome, about 1600; d. about 1660. *Roman*. 917.
- Battoni Pompeo**, b. at Lucca, 1702? d. 1787. *Roman*. 608.
- Beechey**, Sir William, R.A., b. in Oxfordshire, 1753; d. 1839. *English*. 166.
- Bellini**, Giovanni, b. at Venice, 1422; d. 1512. *Venetian*. 321, 551.

- Berghem, or Berchem, Nicholas, b. at Haerlem, 1624 ; d. 1683. *Dutch.* 433.
- Bockman, George, in England about 1745 ; 2, 6, 7, 57—59.
- Bogdane, James, b. in Hungary ; d. 1720. 236—238, 267, 530, 537, 747.
- Bordone, Paris, b. at Trevigi, 1513 ; d. 1588. 48, 389, 710.
- Bos, or Bosche, Jerom, b. at Bois-le-duc, about 1470 ; d. 1530. *Dutch.* 861.
- Bourgognone, Jacques Courtois Bourguignon, b. at St. Hippolyte, in Franche-Comte, 1621 ; d. 1678. *French.* 417, 432, 779.
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1839	115,971	1844	159,766
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1841	147,740	1846	170,889
1842	170,743	1847	162,031
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